

THE  
QUANTITY, OR MEASURE  
OF  
LATIN SYLLABLES, &c.

БИБЛІОТЕКА  
Інституту

до

625.6.24.

23.23.1972. 1172

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THE  
QUANTITY, OR MEASURE  
OF  
LATIN SYLLABLES,

INTERSPERSED WITH  
USEFUL AND FAMILIAR RULES, TO ASSIST YOUNG  
POETS IN THE COMPOSITION OF  
PENTAMETERS AND HEXAMETERS.

TO WHICH ARE ANNEXED,  
OBSERVATIONS,  
TENDING TO ILLUSTRATE THE NATURE OF  
LYRIC POETRY.

BY F. DECAN, M.A.  
FOR THE USE OF HIS ACADEMY.

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THIRD EDITION.

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LONDON:

PRINTED FOR F. AND C. RIVINGTON,  
No. 62, ST. PAUL'S CHURCH-YARD.

1795.

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THE  
COUNCIL OF THE CITY OF LONDON

BY THE COUNCIL OF THE CITY OF LONDON

ENTERED AT STATIONERS HALL.

BY THE COUNCIL OF THE CITY OF LONDON

TO THE COUNCIL OF THE CITY OF LONDON

BY THE COUNCIL OF THE CITY OF LONDON

Entered at Stationers Hall.



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## P R E F A C E.

THIS Essay on Latin Versification is merely intended to ease Masters of the toil, which the present mode of teaching the first Principles of Poetry subjects them to. According to modern practice, instructions are for the most part conveyed *viva voce*, the rules for poetical composition being so abridged. The present treatise fully obviates this hardship, furnishing the master with a complete and simple method of teaching, and is calculated to make the composition of Latin Verse easy and familiar to the pupil.

In order to render the Poetical Tyro sensible of the beauties of his author, his ear must be accustomed, by frequent compo-

## PREFACE.

composition, to the measure and cadence resulting from the different kinds of poetry, which have each their separate rules and peculiar beauties.

The close affinity there is between Poetry and Eloquence renders this branch of education peculiarly interesting in this country; it elevates the youthful mind, furnishes it with noble and sublime sentiments, and teaches to describe objects in the liveliest colours, with suitable energy, harmony and grace.

Hence it appears, that young students cannot be made too soon acquainted with the Measure and Quantity of Latin Syllables. The custom of giving the Rules of Prosody in Latin, has been attended with much difficulty, retarding greatly the progress of the learner: it has therefore been thought advisable to lay the rules

down in the mother Tongue, in order to impart, as early as possible, to the tender capacity of the pupil, the principles of verse.

Experience evinces, that as soon as the scholar begins to comprehend the Rules of Prosody, and is enabled to ascertain and account for the quantity of syllables, the most efficacious mode of teaching him the art of versification is to give him a few verses, first, with the words transposed, secondly, with deficiencies, leaving the choice of epithets and the amendment of altered expressions to his own judgment: in fine, when he becomes more advanced, let him be taught to compose little pieces from his own invention; he may then be required to translate into Latin Verse select passages from the English Poets: the beautiful ideas he will occasionally meet with, will render his stile poetical and expressive:

pressive : he cannot be too cautious in the selection of expressions, and in the judicious arrangement of the whole. In short, the art of elegant composition is to be acquired by an attentive perusal of the most approved authors, and due pains must be taken to point out to the scholar the measure and harmony of well-turned verses, with a variety of graces, the essence of true Poetry.

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OF THE  
QUANTITY OR MEASURE  
OF  
SYLLABLES  
IN THE  
LATIN TONGUE.

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PART THE FIRST.

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*Preliminary Observations upon Letters and Syllables.*

LETTERS are divided into vowels and consonants.

A vowel is a letter, which can be pronounced by itself, and form a syllable. They are five in number, *a, e, i, o, u*. The letter *y* is considered as an *i*.

*j* and *v* become consonants in the syllables *ja, je, jo, ju; va, ve, vi, vo, vu*. Two vowels joined together, forming one and the same sound, make

B a diphthong,

a diphthong, as *ae*, *oe*, *au*, *eu*, to which are added *ai*, *et*, *oi*, *yt*.

A consonant is a letter, that cannot be pronounced alone, but must be joined to a vowel, which form together a syllable. There are sixteen consonants, *b*, *c*, *d*, *f*, *g*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *x*, *z*, and *j*, when used as such. Nine of these are called mutes, viz. *b*, *c*, *d*, *f*, *g*, *k*, *p*, *q*, *t*; four are called liquids or flowing letters, viz. *l*, *r*, *m*, and *n*, and two double letters, viz. *x* and *z*, with *j* consonant, which has the force of a double letter. *b*, is neither a vowel nor consonant; but an aspiration, and is of no avail in verse.

Quantity: this word signifies the continuance of the sound of a syllable in a word.

As there is no syllable without a vowel, the measure or quantity is marked on the vowel. Every syllable is either long, short, doubtful or common; that is to say, short or long as you please to make it.

A short syllable is pronounced quick, and its quantity is marked thus, *légérē*, which is a word consisting of three short syllables.

A long syllable is pronounced slowly, and its quantity is marked by a long stroke over the vowel, as in the word *ūrbēs*, where both syllables are long.

A common or doubtful syllable is pronounced short

short or long according to the quantity given it; and is marked by a sign composed of the long and short one, as in *n̄* of *unius*.

By a doubtful syllable, we understand the last syllable of a word, which ending by a consonant, is naturally short, and which becomes long, when a consonant is the initial of the next word, as may be seen in the fourth general rule.

A common syllable, is that which is short or long as you please, according to the explanation given in the first exception of the same rule.

The knowledge of quantity is acquired by rules extracted from the best poetical authorities.

The rules of quantity are either general or particular.

The general ones are applicable to all syllables.

Particular rules are applicable to particular syllables only.

## GENERAL RULE.

### I.

One vowel preceding another, in the same word, is short, as ē in *dēus*, ū in *pūer*, ī in *otīd*; n̄ in *n̄ibil*, because h has not the power of a consonant in verse.

#### E X A M P L E S.

*O Melibæe, dēus nobis bæc otīa fecit.* VIRG.  
*Si ad vitulam spētes, n̄hileſt quod carmina laudes.* V.

## EXCEPTIONS.

1° *i* is long in *fīo*, and in the other tenses, *fīam*, *fīebam*, *fīat*; and it is short in those where the letter *r* comes after *e*, as in *fīeri*, *fīerem*, &c.

*Omnia jam fīent, fīeri quā posse negabam.* OVID.

2° *e* is long in the genitive and dative singular of nouns of the fifth declension, when it comes between two *i*, as in *diēi*, *speciēi*, &c.

## EXAMPLE.

*Nunc adeò melior quoniam pars acta diēi.* VIRG.

3° *i* is common in genitives ending in *ius*, as in *uniūs*, *ipsiūs*, *utriūs*.

## EXAMPLE.

*Unīus obnoxam & furias Ajacis Oilei.* VIRG.

*Navibus, infandum! amissis, unīus ob iram.* VIRG.

*i* is also long in the genitive *alīus*, *solīus*, but it is short in *alterīus*.

4° The penultima, or last vowel but one, is long in *Aulāi*, *terrāi*, and other ancient genitives; also in the vocative case, *Cāi*, *Pompēi*, because they were formerly written with a double *ii*.

5° Proper nouns derived from the Greek, ending in *as*, *ea*, *es*, *os*,, and in *yia* make the last vowel but one long; because in Greek this penultima is an *eta*, an *omega* or a diphthong, as *ei*. Such are

are the following examples, *Ænēas*, *Trōes*, *Trōades*, *Herōes*, *Penthesilēa*, *Galathēa*, *Cytherēa*, *Harpyīa*, *Orithyīa*, &c.

## E X A M P L E S.

*At pater Ænēas casu concussus acerbo.* VIRG.  
*Post quām nos Amaryllis habet Galathēa reliquit.* V.  
*Sola novum dictuque nefas Harpyīa Celæno.* VIRG.

Most Greek nouns ending in *aon*, *ion*, *aus*, as *Machaon*, *Licaon*, *Amphion*, *Menelaus*, make the penultima vowel long.

## E X A M P L E .

*Pelidesque Neoptolemus, primusqne Machāon.* V.

6° Possessive nouns ending in *aius* and in *eius*, as *Grāius*, *Trōius*, *Ænēius*, and proper names ending in the same manner, render long the vowel preceding *i*, as *Cāius*, *Pompeius*, &c. to which may be joined *Maria*, in which the *i* is long.

## E X A M P L E .

*Trōius, Æneas Lybicis ereptus ab undis.* VIRG.

7° The vowels *ā*, *ē*, as prepositions, and *ī* from *eo* are always long,

## E X A M P L E S.

*Huc mibi dūm teneras defendō ā frigore myrtos.* V.  
*Vesper ubi ē pastu vitulos ad teēta rēducit.* VIRG.  
*ī, soror, atque hostem supplex affare superbum.* V.

The interjections *ô*, *ah*, *heu*, *hei*, *eheu*, *io*, *prob*,  
*va*, *væ*, are long by nature, as

*ō pater, ō hominum divūmque æterna potestas.* V.

*Heū ubi pacta fides, ubique jurare solebas.* OVID.

## R U L E II.

Every Diphthong or syllable consisting of two vowels is naturally long, as in *ætas*, *fænum*, *āudio*, *pænitēt*.

### E X A M P L E S.

*Hinc ubi jam firmata virum te fecerit ætas,*  
*Sicelides Musæ, paulò majora canamus.* VIRG.

The preposition *præ* must be excepted, which is short in compound words; where it is followed by a vowel as in *præest* *præit*, *præustus*.

### E X A M P L E.

*Nec totâ tamen ille prior præeunte carinâ.* VIRG.

But long in Statius,—*Vid. Thebaid 6.*

*Cùm vacuus domino præit & Arion.*

## R U L E III.

A syllable formed by the contraction of two vowels in the same word becomes long, as in *cōgo* contracted from *coago*; the genitive *alius* contracted from *alius*; *üt* from *uit*; *nīl* from *nihil*; *mī* from *mibi*, &c.

### E X A M P L E S.

## E X A M P L E S.

*Tityre, cōge pecus; tu post carecta latebas.* VIRG.  
*Te sine nīl altum mens incobat.* VIRG.

## R U L E IV.

A vowel followed by two consonants in the same word, is long, as *cārmen*, *docēns*, *pāscere*, *opōrtet*.

## E X A M P L E.

*Pāscere opōrtet oves, didūctum dicere cārmen.* V.

Every vowel naturally short becomes long by position, when it is followed by two consonants, the one at the end of a word, and the other at the beginning of the following one.

## E X A M P L E.

*Nēc myrtūs vincēt corylos, nēc laurea Phæbi.* V.

A vowel is also long, when followed by any of the double letters, *x*, *z*, and *j*, consonant, as in *gāza*, *āxis*, *cūjus*.

## E X A M P L E S.

*Ædibus in mediis, nudoque sub ætheris āxe.* VIRG.  
*Dī, cūjus jurare timent & fallere numen.* VIRG.

## E X C E P T I O N S.

If one of the two consonants, which follow a vowel in the same word be an *l* or an *r*, and if the vowel cannot be joined to the first of those

two consonants in the pronunciation, the syllable becomes common, as in *pātris*, where *pā* becomes common, because the vowel *a* is followed by a *t* and an *r*, to which it cannot be joined in the pronunciation.

## E X A M P L E S.

*Natum ante ora pātris, pātremque obtruncat ad aras. V.  
Nox tenēbras profert, Phæbus fugat inde tenēbras. Ov.*

But if the vowel can be joined to the first of those two consonants, as in *ōbruō*, where the first consonant *b* belongs to the syllable *ōb*, this first syllable becomes long by position.

## E X A M P L E.

*Ilicet ūbruimur numero, primusque Choræbus. V.*

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## O F D E R I V A T I V E S.

Derivative words are such, as are formed from their primitives, as *humanus* from *homo*, *mortalis* from *mors*, &c.

## G E N E R A L R U L E.

Derivatives commonly retain the same quantity as the words they are derived from; for instance, from *ānimus*, in which the two first are short, are derived

derived *ānimāl*, *ānimālis*, *ānimōfus*, *ānimāre*, which have also the two first syllables short, from *nōtum*, the supine of *nosco*, in which the first is long, the words *nōtus*, *nōtia*, *nōtio*, *ignōtus* are derived, where the syllable *nō* is long, as well as their primitive. The compounds derived from the same verb *nosco* make the penultima short, as *agnītās*, *cognītus*, *agnītio*, *cognītio*, &c.

## E X A M P L E S.

*Rara per ignōtos errent ānimalia montes.*

## E X C E P T I O N S.

I. There are derivatives, whose penultima is short, tho' their primitive have the same syllable long, as *dūcis*, from *dux*, which is derived from *dūco*: *dīcax*, from *dīco*; *ambītus*, *ambītu*, *ambītio*, *ambītiosus*, make *bī* short, tho' the supine *ambītum* makes *bī* long.

## E X A M P L E.

*Te dūce, si qua manent sceleris vestigia nostri.* V.

II. There are other derivatives, where the penultima is long, altho' the primitive be short in the same syllable, as *rēgis*, from *rex*, which comes from *rēgo*: *vōx*, *vōcis*, from *vōco*; *sēdes* from *sēdeo*; *humānus*, from *bōmo*, &c.

## E X A M P L E.

*Messapus rēgem rēgisque insigne gerentem.* VIRG.

Practice

Practice alone will render the young pupil acquainted with the exceptions to this rule.

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### OF COMPOUNDS.

Compound words have commonly the same quantity as the simple from which they are formed: as in *improbus* *prō* is short, because it is so in *prōbus* the simple.

#### E X A M P L E.

*Imprōbus ille puer, crudelis tu quoquē mater.* V.

This rule is observed, even when the vowel of the simple is changed: *occīdo* whose second syllable is long, when it comes from *cādo*, makes the same syllable short, when it is derived from *cado*.

#### E X A M P L E.

*Vendere cūm possis captivum occīdere noli.* HOR.

*Occīdit, & medios animam expriravit in ignes.* Ov.

The first part of compound words is either a preposition, as *ab* in *abeo*, *pro* in *propōno*, or part of a word, as *tremefacio*, *omnipotens*.

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### OF WORDS COMPOUNDED

*with a Preposition.*

#### R U L E I.

The prepositions *āb*, *ād*, *ān*, *antē*, *circūm*, *in*, *intēr*, *ōb*, *pēr*, *sūb*, *supēr*, *prætēr*, are short in compound

compound words, provided they be place before a vowel, as *āhigo*, *ādigo*, *circūmago*, *īneo*, *intēreo*, *prætēreo*, *sūbeo*, *supēraddō*.

## E X A M P L E S.

*Kel pater omnipotens ādigat me fulmine ad umbras.* V.  
*Et tumulum facite, & tumulo supēraddite carmen.* V.

## R U L E II.

The preposition *ā*, *ē*, *dē*, *dī*, *sē*, *trā*, are long in compounds, where they make the first syllable of such compound, as in *āmitto*, *dēmitto*, *dīmitto*, *sēduco*, *trāduco*.

## E X A M P L E.

*Et qualem infelix āmisit mantua campum.* VIRG.  
Except *dīrimo*, & *dīsertus*, which makes *dī* short.

## E X A M P L E.

— — — *Dīrimatur sanguine bellum.*

*Rē* is always short, as in *rēfero*, *rēlinquo*, *rēcuso*, *rēgero*, *rēdeo*.

## E X A M P L E.

*Bis quinos filet ille dies, tectusque rēcusat.* VIRG.

Except the impersonal *rēfert*, which has *rē* long, as

*Prætereā nec jam mutari pabula rēfert.* VIRG.

## R U L E III.

*Pro* is long in compounds, as in *prōsum*, *prōcedo*, *prōdeo*.

## EXAMPLE.

## E X A M P L E.

*Nec vires heroum, infusaque flumina prōsunt.* V,

## E X C E P T I O N S.

I. *Pro* is short in the words *prōcella*, *prōcus*, *prōfari*, *prōfecto*, *prōfessus*, *prōfestus*, *prōfiteri*, *prōficiisci*, *prōfugere*, *prōfugus*, *prōnepos*, *prōpinquus*, *prōfanus*, *prōtervus*.

## E X A M P L E S.

*Talia jacētanti stridens aquilone prōcella.* VIRG.

*Italiā fato prōfugus, lavinaque venit.*

*Littora.* VIRG.

II. *Prō* is also short in words derived from the Greek, as in *Prōmetheus*.

## E X A M P L E.

— *Furtum que Prōmethei.* VIRG.

III. *Prō* is common in *prōcumbere*, *prōcurare*, *prōpagare*, *prōpinare*, *prōpellere*, *prōpago*, *prōpaginis*, &c.

## E X A M P L E S.

*Sternitur, exanimisque tremens prōcumbit humibos.* V.

*Sit Romana potens Italā virtute prōpago.* VIRG.

*Other Observations on Compounds.*

## G E N E R A L   R U L E S.

In order to find the quantity of the last syllable of the first word of all compounds, we must

must separate the compound word, and observe ;  
 1°. that the vowels *ā* and *ō* are commonly long in  
 the last syllable of the first word ; thus, *a* is long  
 in *quāre*, and *ō* in *aliōquin*, *quōcunque*, &c. because  
 these words are ablative cases ; as *quā-re*, *aliō-*  
*quin*, *quō-cumque*.

## E X A M P L E S.

*Quāre agite, o proprios generatim discite cultus.* V.  
 —————— *Veniam quōcumque vocabis.* VIRG.

2°. That the vowels *e*, *i*, *u*, are commonly short  
 in the last syllable of the first word of a compound,  
 as *e* in *valēdico*, *tremēfacio*, *nēfas*, *trēcenti*; *i* in *bīceps*,  
*bījugus*, *alīger*, *omnīpotens*, *velīvolus*, *verīdicus*, *fatī-*  
*dicus*; *u* in *dūcenti*, *quadrūpes*, *trojūgena*, *bijūgus*.

## E X A M P L E S.

*Haud secus Androgeos visu tremēfactus abibat.* V.  
*Sed pater omnīpotens speluncis abdidit atris.* VIRG.  
*Trojūgena interpres divūm.* VIRG.  
*Nontampræcipites bijūgo certamine campum.* VIRG.

## E X C E P T I O N S.

I. *o* is short in the first part of two words  
 joined in one, as *hōdie*; *quandōquidem quoque*.

## E X A M P L E .

*Non hōdie effugies, veniam quocunque vocaris.* V.

II. *e* is long in *nēquam*, *nēquitia*, *nēquaquam*,  
*nēquicquam*, *nēquando*, *mēmet*, *tēcum*, *sēcum*.

## E X A M -

## EXAMPLE.

Mēmet super ipsa dedīssēm. V.  
Sed quidego bæcautem nēquicquam ingrata revolvō. V.

III. *i* is long in the first word of many of the following compounds; 1°. In those, where *i* changes according to the case, as in *quīdam*, *quīvis*, *quīlibet*, *quāticunque*, *quantīvis*, *unicūque*, *reīpublicæ*.

## EXAMPLE.

*Et quīdam seros hyberni ad luminis ignes.* VIRG.

IV. *ī* is long in compounds where a contraction takes place, as *īlicet*, *scīlicet*, which are formed from *ire licet*, *scire licet*; in *bīgæ pīdie postrīdie* which are formed from *bijugæ*, *priori die*, *posteriori die*.

## EXAMPLE.

*īlicet infandum cuncti contra omnia bellum.* VIRG.

*Et nox atra polum bīgis subvecta tenebat.* VIRG.

V. *ī* is long in the compounds of *dies* as in *bīduum*, *trīduum*, *merīdies*; but in *quotīdie* *ī* is common.

*i* is also long in *trīceni*, *ibīdem*, *nīmīrum*, *ubīque*, *utrobīque*, but *ubī* and *ubīcunque* make *ī* common.

## EXAMPLE.

*Non si trīcennis, quotquot eunt dies, &c.* HOR.

*Horror ubīque animos, simul ipsa silentia terrent.* V.

## PART THE SECOND

### OF INCREMENTS IN GENERAL.

THERE are in nouns, and in verbs certain syllables, which are commonly called the increasing syllables or increments.

The last syllable of a noun or a verb is not considered as an increment.

When a word of one syllable increases, the penultima is considered as the increase, when the word consists of two syllables, it is the penultima and antepenultima that are the increase: should the increase arise from a word of three or four syllables (which can only happen in certain persons of verbs) we must reckon the increase by beginning always by the penultima in retrograde order.

#### *Of the Increments of Nouns.*

The increments of nouns must be divided into two kinds; those of the singular, and those of the plural number.

*Of*

*Of the Increments of the Singular.*

Every noun substantive or adjective has but one increase in the singular, except a few, which have two, as *jecur, jecinoris; iter, itineris.*

We know that a substantive or adjective increases in the singular, when it has a syllable more in the genitive than the nominative; as in the noun *sermo*, which has two syllables in the nominative, and the genitive, *sermonis*, has three. There is therefore an increase, which is the penultima *mo*, and not the last syllable *nis*.

As to the nouns which have only one syllable in the nominative, and two in the genitive, as *rex, regis; lex, legis*; the first is the increment.

## PARTICULAR RULES

*For the Encrease of the Singular in Nouns.*

## I. DECLENSION.

The first declension has no increment in the singular.

## II. DECLENSION.

The increment of the singular, in nouns of the second declension, is always short, as in *puer, pueri; vir, viri.*

## E X A M P L E:

*Fallē dolo; et notos puēri, puer, indue vultus.* VIRG.

The proper nouns *Iber*, *Ibēri*, *Celtiber*, *Celtibēri*, are long in the increase.

## E X A M P L E.

—aut impacatos à tergo horrebis Ibēros.

## III. DECLENSION.

## R U L E I.

*a*, increasing in the singular, is long in nouns of the third declension, as in *pietas*, *pietatis*; *calcār*, *calcāris*; *Titan*, *Titānis*.

## E X A M P L E S.

*Hic pietatis bonos? sic nos in sceptrā reponis?* V.

*Seu spumantis equi foderet calcāribus armos.* V.

## E X C E P T I O N S:

*a*, increasing in the singular, is short in nouns neuter in *a*, as *diadema*, *diadematis*, and in proper names masculine, ending in *al* and in *ar*, as *Anibal*, *Anibālis*, *Cæsar*, *Cæsāris*: *a* increasing, is also short in *lar*, *lāris*; *par*, *pāris*, and its compounds *impar*, *impāris*; *dispar*, *dispāris*; *compar*, *compāris*.

## E X A M P L E S.

*Ille caput meritos ornet diademate frontem.* VIRG.

*Ecce Dionei processit Cæsaris astrum.* VIRG.

..... *Numero Deus impare gaudet.* HOR.

*a*, increasing in the singular, is short in the four following nouns neuter, as *bacchar*, *baccharis*; *hepar*, *hepatis*; *jubar*, *jubaris*; *nectar*, *nectaris*.

## E X A M P L E.

*Errantes bederas passim cum bacchare tellus.* V.

*a*, increasing in the singular, is also short in nouns in *as*, making *adis*, *aris* and *atis* in the genitive; as in *Pallas*, *Palladis*; *mas*, *märis*; *anas*, *anätis*; *vas*, *vädis*: but *vas*, *väsis*, makes *a* long.

## E X A M P L E.

*Interea ad templum non æquæ Palladis ibant.* V.

## R U L E II.

*e*, increasing in the singular, is short in nouns of the third declension, as in *munus*, *muneris*; *seges*, *segëtis*; *carcer*, *carceris*; *nex*, *nëcis*.

## E X A M P L E S.

*Sermonum memor & promissi muneris heros.* VIRG.

*Et genus omne nëci pecudum dedit omne ferarum.* V.

## E X C E P T I O N S.

I. *e*, increasing in the singular, is long in nouns

nouns in *en*, which make *enis* in the genitive, as *ren*, *rēnis*; *sp̄len*, *sp̄lēnis*.

## E X A M P L E.

*Quod latus aut rēnes morbo tentantur acuto.* HORI.

II. *e*, increasing in the singular, is long in the nouns *heres*, *herēdis*; *locuples*, *locuplētis*; *merces*, *mercēdis*; *quies*, *quiētis*; *ver*, *vēris*; *fex*, *fēcis*; *lex*, *ēgis*; *rex*, *rēgis*; *vervex*, *vervēcis*.

## E X A M P L E S.

*Ascanium surgentem & sp̄es herēdis Iuli.* VIRG.

*Vēre magis, quia vēre calor redit ossibus.* VIRG.

III. *e*, increasing in the singular number, is long in nouns in *er* and in *es*, which in Greek have an *eta* in the penultima of the genitive, as in *crater*, *cratēris*; *tapes*, *tapētis*; to which the Hebrew nouns *Daniel*, *Daniēlis*; *Israel*, *Israēlis*, may be joined.

## E X A M P L E.

*Et magno Hyleum lapithis craterē minantem.* VIRG.

## R U L E III.

*i* and *y* increasing in the singular, are short, as in *virgo*, *virgīnis*; *sanguis*, *sanguīnis*; *martyr*, *mar-týris*; *Chalybs*, *Chalýbis*; *Styx*, *Stýgis*.

## E X A M P L E S.

*Sanguine placasti ventos & virgine cæsa.* VIRG.

*Per stýga detur iter, Stýgias tranabimus undas.* V.

## EXCEPTIONS.

I. *i*, increasing in the singular, is long in words ending in *in*, derived from the Greek, as *Delphin*, *Delphīnīs*; *Salamin*, *Salamīnīs*; and in the names of a people, as *Quiris*, *Quirītīs*; *Samnis*, *Samnītīs*.

## EXAMPLE.

*Delphīnum similes qui per maria humida nando.* V.

II. *i*, increasing, is long in nouns in *ix*, as in *radix*, *radicis*; *felix*, *felīcis*; and in the monosyllables *dis*, *dītīs*; *lis*, *lītīs*; *glīs*, *glīris*; and in *vires* the plural of *vis*.

## EXAMPLES.

*Pullulat ab radīce aliis densissima Sylva.* VIRG.

*Noctes atque dies patet atri janua Dītīs.* VIRG.

Nevertheless *i*, increasing in the singular, is short in the following nouns, *calix*, *calīcis*; *filix*, *filīcis*; *fornix*, *fornīcis*; *pix*, *pīcis*; *nix*, *nīvis*; *silex*, *silīcis*; *salix*, *salīcis*.

## EXAMPLE.

*Et filicem curvis invīsum pascit aratris.* VIRG.

## RULE IV.

*o*, increasing in the singular, is long in nouns of the third declension, as in *bonos*, *bonōris*; *nepos*, *nepōtīs*; *sermo*, *sermōnīs*; *sol*, *sōlis*; *melior*, *meliōris*.

## EXAMPLE

## E X A M P L E.

*Nec bonus Eurythion prælato invidit honōri.* V.  
*Hanc tibi, Eryx, meliōrem animam pro morte daretis.* V.

Greek nouns in *os*, make *o* in the increase long in the genitive singular, as in *heros*, *herōis*; *Minos*, *Minōis*; *Tros*, *Trōis*; because they have an *omega* in Greek in the penultima of the genitive.

## E X A M P L E.

*Magnanimūm herōum pueri, inuptæque puellæ.* V.

## E X C E P T I O N S.

I. *o*, increasing in the singular, is short in all substantives neuter ending in *or*, *ur*, and *us*, as *marmor*, *marmōris*; *ebur*, *ebōris*; *tempus*, *tempōris*.

## E X A M P L E S.

*Prætereà fuit in tectis de marmore templum.* VIRG.  
*Donec longa dies perfecto temporis orbe.* VIRG.

II. *o*, increasing in the singular, is short in proper names in *or*, derived from the Greek, as in *Hector*, *Hectōris*; in the names of people in *o*, as *Macedo*, *Macedōnis*; *Saxo*, *Saxōnis*.

## E X A M P L E.

*Multa super Priamo rogitans, super Hectōre multa.* V.

III. *o*, increasing in the singular, is also short in the words *arbor*, *arbōris*; *memor*, *memōris*; *bos*, *bōvis*; *compos*, *compōtis*; *impos*, *impōtis*; *inops*, *inōpis*; *lepus*, *lepōris*; *præcox*, *præcōcis*; *tripus*, *tripōdis*.

## E X A M P L E.

*Arbōris obnixus truncō.*

VIRG.

*In medio sacri tripōdes, viridesque coronæ.*

VIRG.

## R U L E V.

*u*, increasing in the singular, is short in nouns ending in *ur*, *ux*, and *ps*, as *consul*, *consūlis*; *murmur*, *murmūris*; *crux*, *crūcis*; *auceps*, *aucūpis*.

## E X A M P L E S.

*Si canimus sylvas, sylvæ sint Consule dignæ.* VIRG.*Aspice, ventosi ceciderunt murmūris auræ.* VIRG.

## E X C E P T I O N S.

I. *u*, increasing in the singular, is long in nouns in *us*, making *uris* in the genitive; as *lus*, *jūris*; *mus*, *mūris*; *tellus*, *tellūris*; *fur*, *fūris*.

II. *u*, is also long in the genitive in *juventus*, *juventūtis*; *senectus*, *senectūtis*; *salus*, *salūtis*; *virtus*, *virtūtis*; and in *lux*, *lūcīs*; *Pollux*, *Pollūcīs*; *frux*, *frūgis*; *incus*, *incūdis*; *palus*, *palūdis*.

## E X A M P L E S.

*— Si jūris materni cura remordet.* V.*Quanquam ô! si solitæ quicquam virtūtis adesset.* V.*Mitis ut in morem stagni placidæque palūdis.* VIRG.

*u*, increasing, is short in the two following, *pecus*, *pecūdis*; *intercus*, *intercūtis*.

## E X A M P L E.

*Nigram hyemi pecūdem, zephiris felicibus albam.* V.

## IV &amp; V DECLENSIONS.

The increase of nouns in the singular number of the fourth declension, follows the first general rule, where a vowel preceding another in the same word, is short, as in *fructūi*; and the increase of the fifth declension follows the second exception of the same rule; according to which, *e* between two *i* is long, as in *diēi*.

## E X A M P L E.

— *Melior quoniam pars acta diēi.* VIRG.

### OF THE INCREMENTS OF THE PLURAL in Nouns.

Nouns admit only of one increment in the plural: nouns substantive or adjective are said to increase in the plural, when they have in the genitive or any other case plural, a syllable more than in the nominative; thus *mensæ*, in the nominative plural, has two syllables; *mensarum* has three; the penultima *sa* will consequently be the increase of the plural; in the same manner, *sermones* has three syllables, and *sermonibus*, which has four, has an increase in the syllable *ni*.

*Observe*, That nouns having an increase in the singular, retain it in all the cases of the plural, where it is the antepenultima, as *mo*, in *sermōnibus*.

## R U L E I.

*a*, increasing in the singular, in nouns of the first, an *o*, in nouns of the second declension, are always long, as in *mensārum*, *musārum*, *templōrum*.

## E X A M P L E.

*Nec tu mensārum morsus horrefisce futuros.* VIRG.

## R U L E II.

*i* and *u*, increments of the plural, in nouns of the third and fourth declension, are always short; as in *patribus*, *felicibus*, *fructibus*, *arcūbus*.

## E X A M P L E.

*Indicitque forum & patribus dat jura vocatis.* VIRG.

Observe, That the noun *vis*, which has an increment in the plural *vīribus*, makes the first long and the second short,

## R U L E III.

*e* increasing in the plural, in nouns of the fifth declension, is always long, as in *dīerum*, *diēbus*; *speciērum*, *speciēbus*.

## E X A M P L E.

*Et quantum longis carpent armenta diēbus.* VIRG.

## OF THE INCREMENTS OF VERBS.

In order to know the increase of verbs, we must count the syllables of the second person of the present tense ind. act. The other persons of all tenses, in both voices, and in all moods, will have as many increments as there are syllables more than in the second person, as above.

*Note*, That the last syllable of a word is never considered as increment. *Obs.* The second person, as *amas*, *doces*, *legis*, *audis*; here there are but two syllables; there are three in *amamus*, *docemus*, *legimus*, *audimus*; hence there is an increase, which is the penultima of each word; that is to say, *ma*, *ce*, *gi*, *di*: *amabamus*, *docebamus*, *legebamus*, have four syllables, and consequently two increments; that is to say, *mabā*, *cebā*, *gebā*: in *amabimini*, *docebamini*, *legebamini*, there are five syllables, consequently three increments, *mabāmi*, *cebāmi*, *gebāmi*; and *audiebimini*, a word of six syllables has four increments, *diebāmi*. Where verbs have one syllable only in the second person present, as *das*, *stas*, their subsequent syllables are considered as increments, the last excepted, as *damus*, *dabamus*, *dabamini*; *stamus*, *stabamus*, *stabamini*.

To know the increase of verbs deponent, we must form an imaginary second person present active. For example, suppose *admiras* to be the second person singular from *admiror*, thus we shall find that *admiraris*, which has one syllable more than *admiras*, will have one increment, i. e. the penultima *ra*: the same rule holds good in all other similar cases.

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## P A R T I C U L A R   R U L E S

*For the Increments of Verbs.*

### R U L E   I.

*a* increasing, is long in all persons of the verbs, as in *amāmus*, *amābat*, *amāre*, *docebāmus*, *legātis*, *audiātis*.

#### E X A M P L E.

*Castaneasque nuces, mea quas Amarillis amābat.* V.

#### E X C E P T I O N.

*a* is short only in the first increase of the verb *do*, and its compounds; as in *dāmus*, *dāre*, *circum-dāmus* *pessundābunt* *venundābunt*.

#### E X A M P L E.

*His lacrymis vitam damus, & miserefcimus ultrò.* V.

### R U L E   II.

*e*, increasing, is long in all the persons of verbs, as in *amēmus*, *doēbo*, *audiēbamus*, *bibērunt*, *amavēre*, *amarētur*, *conticuēre*.

#### E X A M P L E S.

## E X A M P L E S.

*Morborum quoque te causas & signa docēbo.* VIRG.

*Claudite jam rivos pueri, sat prata bibērunt.* VIRG.

*Conticuere omnes.* VIRG.

Some verbs make *e* short in the third person of the perfect ending in *erunt*, as *stetérunt, constité-runt*.

## E X A M P L E .

*Obstupui, stetérunt que comæ, & vox faucibus hæfit.* V.

## E X C E P T I O N S.

I. *e*, increasing, is short before the letter *r* in all tenses ending in *ram, rim, ro*, and in the second persons ending in *beris, bere*, as in *amavēram, audiēram, docuērim, legērim, audivēro, solabēris, sola-bēre, amabēris, amabēre.*

## E X A M P L E S.

*Certe equidem audiēram quò se subducere colles*

*Incipiunt.* . . . . . VIRG.

*Concussâque famem sylvis Solabēre quercu.* VIRG.

II. *e* being the first increment, is short before *r* in all the persons of verbs of the third conjugation ; as in *legere, legēris, legērem, legērer, legērim, legēro, potēris, cognoscēre.*

## E X A M P L E S.

— *Et facta parentis*

*Jam legere, & quæ sit poteris cognoscere virtus.* V.

Unless

Unless in the second person of the future passive *legēris*, *legēre*, in which *e* is long in the penultima. It is also long in the second increment, as in *legerēris*, *legerēre*, *decerēris*, *decerēre*; *veherēris*, *veherēre*.

## E X A M P L E.

— *Neque ad sedes victor veherēre paternas.* V.

## R U L E III.

*i*, in the first and second increase, is short in all the persons of verbs, as in *dabimus*, *dabitur*; *legitis*, *legimini*; *docemini*, *docebimini*.

## E X A M P L E.

*Hac dabitur dextrā tellus quæsita per undas.* V.

## E X C E P T I O N S.

Verbs of the fourth conjugation make *i* long in the first increment only, as in *audīmus*, *audīvi*; *audīvimus*; *īmus*, *īvīmus*, from *eo*, and its compounds *adibam*, *exīmus*, *abībo*, *subīmus*,

## E X A M P L E S.

*Audīmus longè fractasque ad littora voces.* VIRG.

*Jungimus hospitio dextras, & tecta subīmus.* VIRG.

*i*, increasing, is long in the present subjunctive of the following verbs, *volo*, *nolo*, *malo*, *sum* and its compounds, as in *velīmus*, *nolīmus*, *malīmus*, *possīmus*, *sēmus*, *adsīmus*, *adītis*.

## EXAMPLE.

## E X A M P L E.

*Atque hæc ut certis possimus discere signis.* VIRG.

## R U L E IV.

*o*, increasing, is long in all the persons of verbs, as in *amatōte*, *estōte*, *itōte*.

## E X A M P L E.

*Venturæ memores jam nunc estōte senectæ.* VIRG.

## R U L E V.

*u*, increasing, is short in all the persons of verbs, as in *sūmus*, *volūmus*, *nolūmus*, *possūmus*.

## E X A M P L E.

*O socii neque ignari sūmus ante malorum.* VIRG.

## E X C E P T I O N.

*u*, increasing, is long in the penultima of words in *rus*, *ra*, *rum*, as in *amatūrus*, *doctūrum*, *hausūrum*, *itūrum*, *vocatūrum*.

## E X A M P L E S.

*Supplicia hausūrum scopulis & nomine Dido*

*Sæpe vocatūrum.*

VIRG.

## OF THE PRETERPERFECT TENSES

## R U L E I.

In the preterperfect tenses of two syllables, the first is long, as in *flāvi*, *vēni*, *vīdi*, *vīci*, *nōvi*, *jūvi*.

## E X A M P L E S

## E X A M P L E S.

*Hic illum vīdi juvenem melibæe quot annis.* VIRG.  
*Fortunatus & ille deos qui nōvit agrestes.* VIRG.

## E X C E P T I O N .

The first syllable is short in *bibi*, *fidi*, *tūli*,  
*dēdi*, *stēti*, *scīdi*.

## E X A M P L E .

*Cui mater mediā sēsē tūlit obvia Sylvā.* VIRG.

## R U L E II.

In preterperfects, doubling the first syllable, the two first syllables are short, as in *cēcīni*, *cēcīdi*, *pēpūli*, *tētīgi*.

## E X A M P L E .

*Tityre, tu, patulæ, cēcīni sub tegmine fagi.* VIRG.

But *cecīdi* from *cædo*, and *pēpēdi* from *pedo*, make the second syllable long, as,

*Ebrius ac petulans qui nullum fortè cecīdit.*

*Obs.* The first syllable of a tense which is formed from the preterperfect, has the same quantity as the first syllable of the tense it is formed from; hence, as the first is long in *vīdi*, it is so likewise in *vīderam*, *vīderim*, *vīdissēm*, *vīdere*, *vīdissē*, formed from *vīdi*. In like manner as the two first are short in *tētīgi*, they are also short in *tētīgeram*, *tētīgero*, *tētīgerim*, *tētīgissēm*, *tētīgissē*, item, the first syllable of tenses formed from the present. Thus *cōlebam*, *cōlam*, *cōle*, *cōlere*, will have the first short, as *cōlo*, from which they are formed.

## OF THE SUPINES

*And Nouns formed from them.*

## RULE I.

The supines, and nouns formed from them having but two syllables, make the first long, as *vīsum*, *vīsus*; *nōtum*, *nōtus*; *fūsum*, *fūsus*.

## EXAMPLES.

*Hoc vīsum nulli, non ipsi effata sorori.* VIRG.

## EXCEPTION.

Supines, and nouns derived from them, as *dātum*, *dātus*, from *do*; *rātum*, *rātus*, from *reor*; *stātum*, from *sto*; *sītum*, *sītus*, from *sino*; *quītum*, from *queo*; *cītum*, from *cieo*; *lītum*, from *lino*; *sātum*, *sātus*, from *fero*; *rūtum*, from *ruo*; *ītum*, from *eo*; make the first short.

## EXAMPLES.

*Inde dātum molitur iter, jamque arva tenebant.* V.

*At non ille Sātum quō te mentiris Achilles.* VIRG.

The syllable *stā*, in *stāturus*, is long, as well as in its compounds *constāturus*, *obstāturus*.

The compounds of *cieo*, *cies*, have the penultima short, as in *concītus*; whereas those derived from *cīo*, *cīs*, make it long, as *concītus*, *excītus*.

## EXAMPLES.

## E X A M P L E S.

*Deserit inceptum, atque immani concitus irā.* VIRG.  
*Qui bello excīti regēs.* VIRG.

## R U L E II.

Supines, and nouns formed from them, ending in *utum*, *utus*, and which have more than two syllables, make the penultima long; as *indūtum*, *indūtus*.

## E X A M P L E.

*Galeam*

*Quā ludo indūtus, belli simulachra ciebat.* VIRG.

Supines, and nouns formed from them in the compounds of *ruo*, follow the quantity of the simple verb, and make the first short as *erūtum*, *erūtus*; *obrūtum*, *obrūtus*; *dirūtum*, *dirūtus*.

## E X A M P L E.

*Aut Ida in magna radicibus erūta pinus.* VIRG.

## R U L E III.

Supines, and nouns derived from them, ending in *itum*, *itus*; *etum*, *etus*; and flowing from perfects in *ivi* and *evi*, make the penultima long, as *audītum*, *audītus*; *explētum*, *explētus*.

## E X A M P L E.

— *Terque fragor stagnis audītur Avernīs.* VIRG.

EXCEPTION

E X C E P T I O N .

Although the compounds of *eo* make *ivi* in the perfect, in which the penultima is long, it becomes short in the supine and in nouns derived from it, as in *abitum*, *abitus*; *aditum*, *aditus*; *exitum*, *exitus*; *initum*, *initus*; *obitum*, *obitus*; *subitum*, *subitus*; *transitum*, *transitus*.

E X A M P L E S .

*Occupat Aeneas aditum custode sepulto.* VIRG.

— *Docuit post exitus ingens.* VIRG.

R U L E IV.

If the verbs do not make *ivi* in the perfect; the supines in *itum*, and the nouns derived from them, ending in *itus*, will make the penultima short, as *monitum*, *monitus*, from *monui*; *agnitum*, *agnitus*, from *agnovi*; *exercitum*, *exercitus*, from *exercui*.

E X A M P L E .

*Cedamus Phœbo & moniti meliora sequamur.* VIRG.

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## PART THE THIRD.

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### OF FINAL SYLLABLES, and First of Vowels.

#### RULE I.

*a* is short at the end of words in nouns, as in  
*musā, templā, visā, auditā.*

#### EXAMPLE.

*Nullā tuarum auditā mihi neque visā sororum.* V.

*a* is also short in the accusative of Greek nouns, which in Latin retain the termination of the fifth of the simples, as in *Hectorā, Astianactā, Phillidā, Panā.*

#### EXAMPLE.

*Ter circum Illiacos reptaverat Hectorā muros.* V.

#### EXCEPTIONS.

*a* is long when the last letter of the ablative of nouns of the first declension, as in *mensā, summā, undā*, and in the vocative of Greek nouns ending in *as*, in the nominative; as *Aeneā, Pallā.*

#### EXAMPLES.

## E X A M P L E S.

— Summā placidum caput extulit undā. VIRG.  
His ego te Æneā ductorem millibus addam. VIRG.

a final is long in the imperative, as in *amā*, *arā*,  
*ambulā*; in adverbs, as *intereā*, *ultrā*, *prætereā*; and  
in nouns in *ginta*, as *trigintā*, *quadragintā*.

## E X A M P L E S.

*Nudus arā, sere nudus.* VIRG.

*Intereā magno misceri murmure pontum.* VIRG.

*Trigentā magnos volvendis mensibus orbes.* VIRG.

These four, *quiā*, *eiā*, *itā*, and *putā*, adverbs, make  
ā short.

## E X A M P L E .

*Nam quiā nec fato, meritā nec morte peribat.* V.

## R U L E II.

e is short ending a word, as in *dominē*, *incipē*,  
*parvē*, *nempē amarē*, and the enclitics *quē*, *nē*, *vē*.

## E X A M P L E S.

*Incipē, parvē puer, risu cognoscere matrem.* VIRG.

*Spemquē, gregemquē simul cunctamquē ab origine  
gentem, &c.* VIRG.

## E X C E P T I O N S.

e is long at the end of nouns of the first and  
fifth declension, as *Penelopē*, *Lethē*, *Tempē*, *diē*,

and in adverbs derived from nouns of the second declension, as *præcipue*, *sanc̄tē*.

## E X A M P L E S.

—*Penelopē conjux semper Ulyssis ero.* OVID.

—*Præcipue pius Æneas.* VIRG.

The following adverbs however terminate in *e* short; *benē*, *malē*, *supernē*, *infernē*.

## E X A M P L E.

*Hos, illi quod nec benē vertat, mittimus hædos.* V.

*e* final is long in the imperative of verbs of the second conjugation, as in *monē*, *docē*, and in the monosyllables *mē*, *tē*, *sē*, *dē*, and *nē*, when it signifies *least*.

## E X A M P L E S.

*Tu vatēm, tu Diva monē, dicam horrida bella.* V.

*Mē sine sola vides, ab tē nē frigora lēdant.* VIRG.

*e* is sometimes short in *vidē*, but is commonly in *cavē*.

## E X A M P L E S.

*Tu cavē defendas, quamvis mordebere dictis.* OVID.

—*Cavē ne titubes, mandataque frangas.* HOR.

## R U L E III.

*i* final is always long; as in *miserī*, *dicī*, *sequī*, *dicendī*, *Virgilī*, *matri*.

## E X A M P L E.

*Tela manu miserī jactabant irrita Teucrī.* V.

## E X C E P T I O N S.

*i* is common at the end of the words, *ibī*, *mibī*, *tibī*, *sibī*, *utī*, *ubī*; but short in *nisī*, and *quasī*.

## E X A M P L E S.

*Namque erit ille mihi semper Deus . . . . VIRG.*  
*Non unquam gravis ære domum mihi dextra redibat.* V.

*i* final is short in datives and vocatives of nouns of the third declension, derived from the Greek; as in *Daphnidī*, *Daphnī*, *Paridī*, *Parī*, *Palladī*, *Tindari*, *Amarilli*.

## E X A M P L E.

*Insere, Daphnī, pyros; carpent tua poma nepotes.* V.

## R U L E IV.

*o* final is common, but yet oftner long than short; as in *egō*, *leō*, *sermō*, *amō*, *quandō*, *ferō*, *ergō*. Gerundives in *do* are always long in Virgil, as *solandō*, *flendō*, *eundō*, and often short in other poets.

## E X A M P L E S.

*Nox ruit, Ænea, nos flendō ducimus horas.* VIRG.

*Ast egō quæ Divūm incedō regina . . . VIRG.*

*Arma amens capiō, nec sat rationis in armis.* VIRG.

## E X C E P T I O N S.

*o* final is long in datives and ablatives of nouns

of the second declension, and adverbs derived from them; as in *Dominō*, *templō*, *continuō*, *subitō*, and in the monosyllables *dō*, *siō*, *prō*, *ō*.

## E X A M P L E S.

*Tum caput ipsi aufert dominō, truncumque relinquit.*

VIRG.

*Continuō venti volvunt mare. . . .* VIRG.

*Dō quodvis, & me victus volensque remittō.* VIRG.

*o* final is short in *cedō*, put for *dicō*, *illicō*, *duō*, *imō*, *citō*, *modō*, and its compounds *dummodo*, &c.

## E X A M P L E S.

*Nec citō credideris, quantum citō credere lædat.* OVID.

Greek proper names which have an *omega* in the nominative, or in other cases, make *o* long in the end of a word; as *Cliō*, *Echō*, *Sapphō Androgeō*; this last is a genitive.

## E X A M P L E S.

*Nec mihi visae sunt Cliō, Clyūsque sorores.* VIRG.

*In foribus lethum Androgeō. . . .* VIRG.

## R U L E V.

*u* final is always long, as in *Vultū*, *Cornū*, *Pantheū*, vocative of the Greek noun *Pantheus*.

## E X A M P L E.

*Ipsius in vultū varios errare colares. . . .* VIRG.

O F

## OF THE FINAL CONSONANTS.

## R U L E I.

*b* final is short when the next word begins with a vowel; as in *äb*, *öb*, *süb*.

## E X A M P L E.

*Sæpe sinistra cavâ prædixit äb ilice cornix.* VIRG.

## R U L E II.

*c* final is always long, as in *sīc*, *dīc*, *dūc*, *bōc*, and *hīc* the adverb.

## E X A M P L E.

*Sīc oculos, sīc ille manus, sīc ora ferebat.*

## E X C E P T I O N.

*c* is short in *nēc* and *donēc*, and common in *fāc* and *hīc* pronon.

## E X A M P L E.

*Cogere donēc oves stabulis, numerumque referre.* V.

## R U L E III.

*d* final is short when the following word begins with a vowel, as in *apūd*, *äd*, *id*, *quidquid*, *sēd*, *istūd*, *illūd*.

## E X A M P L E.

*Quidquid id est, timeo Danaos & dona ferentes.* V.

## R U L E IV.

The final is always short before a vowel; as in *měl*, *seměl*, *tribuněl*, *consůl*, *pugňil*, *siměl*.

## E X A M P L E.

*Quis mēl Aristeo, quis Baccho vīna Falerna.*

*Oceano libemus, ait; simūl ipsa precatur.* VIRG.

*I* is long in *sōl*, *sāl*, *nīl*, derived from *nihil*; and in the Hebrew nouns *Daniēl*, *Raphaēl*, *Israēl*.

**E X A M P L E.**

*Per duodena regit mundi sōl aureus astra.* VIRG.

## R U L E V.

*m* final is long, as in *musām*, *dabām*, *amarēm*,  
*sylvefrēm*.

### E X A M P L E.

*Sylvestrēm tenui musām meditaris avenā.* VIRG.

## R U L E VI.

*n* final is long in *ēn*, *quīn*, *Līen*, *Titan*, *Euridicen*, and in all Greek nouns having an *ēta* or *omega* in the last syllable of the nominative; as in *Pæān*, *Hymēn*, *Træzēn*, *Syrēn*, *Actæōn*, *Pandion*, &c.

## E X A M P L E S.

*Ab! miseram Euridicēn, animā fugiente, vocabat.* V.

E X C E P-

## EXCEPTIONS.

I. *n*, at the end of a word, is short in nouns in *en*, making *inis* in the genitive, as in *nomēn*, *nomi-nis*; *pectēn*, *pectinis*; *flumēn*, *fluminis*, when the next word begins with a vowel.

## EXAMPLE.

*Est etiam flos in pratis cui nomēn Amello.* VIRG.

II. *n* final is short in *ān*, *īn*, *tamēn*, and their compounds, *forsān*, *forsitān*; *deīn*, *proīn*; *attamēn*, and in the words *vidēn*, *nostīn*, *aīn*, *Satīn*, *egōn*, which are said or used by the cutting off of two letters for *videsne*, *nostine*, *aisne*, *satisne*, *egone*.

## EXAMPLE.

—*Forsān & hæc olim meminisse juvabit.* VIRG.

—*Vidēn ut geminæ stent vertice cristæ.* VIRG.

Greek nouns, where the last syllable in the nominative is short, make the last syllable of the accusative short also, as *Thetīn*, *Alexīn*, *Itīn*: those in *on*, which have an *omicron* in the last syllable, make *n* final short, as in *Peliōn*, *Iliōn*, *Orpheōn*.

## EXAMPLE.

*Peliōn binnitu fugiens implevit acuto.* VIRG.

## RULE VII.

*r* final is always short before a vowel, as in *amōr*, *vīr*, *Cæsär*, *semper*, *amamür*, *admirantür*.

## EXAMPLE.

## E X A M P L E S.

*Idem amōr exitium est pecori, pecorisque magistro.* V.

*Ille operum custos, illum admirantūr & omnes.* V.

## E X C E P T I O N S.

I. *r* is long in the monosyllables *cūr*, *fūr*, *fār*, *nār*, *pār*, and its compounds, as *impār*, *compār*, *dispār*.

## E X A M P L E .

*Efset pār ætas & idem si robur ab annis.* VIRG.

II. *r* is long in the end of a word in nouns in *er* derived from the Greek, which make *eris* in the genitive, as in *aēr*, *æthēr*, *cratēr*, and in the words *vēr* and *Ibēr*, which are Latin nouns.

## E X A M P L E S.

*Ipfis est aēr avibus non æquus.* . . . . VIRG.

*Hic vēr assiduum.* . . . . . VIRG.

## R U L E VIII.

*as* is always long at the end of words, as in *Sylvās*, *musās*, *ætās*, *dabās*, *fās*, *nefās*, *Æneās*, and in all Greek nouns in *as* of the first declension.

## E X A M P L E S.

*Ergo alacris sylvās & cætera rura voluptās.* V.

*Tum decuit cùm sceptrā dabās, en sceptrā fidesque.* V.

## E X C E P T I O N S.

*as* final is short in Greek nouns making *adis* in the

the genitive, before a vowel, as *arcās*, *arcādis*, *Pallās*, *lampās*, *Iliās*, and in the accusatives of those nouns which in Latin follow the third declension of nouns; as *Troās*, *Naiadās*, *Arcadās*.

## E X A M P L E S.

*Fortè die solemnem illo rex Arcās honorem.* VIRG.  
*Demoleus cursu palantes Troās agebat.* VIRG.

## R U L E IX.

*es* final is always long, as in *patrēs*, *legēs*, *docēs*, *noviēs*, *Anchisēs*.

## E X A M P L E S.

*Albānique patrēs, atque altæ moenia Romæ.* VIRG.  
*At pater Anchisēs oculos ad fidera lāetus.* VIRG.

## E X C E P T I O N S.

I. *es* final is short in words whose increment is short, when it precedes a vowel; as in *milēs*, *militis*; *segēs*, *segetis*.

## E X A M P L E.

*Impius hæc tam culta novalia milēs habebit.* VIRG.

Nevertheless, *es* final is long in the following nouns, whose increment is short, as *Cerēs*, *Cerēris*; *ariēs*, *ariētis*; *abiēs*, *pariēs*; *pēs*, *pēdis*, and its compounds, *bipēs*, *quadrupēs*, *sonipēs*.

## E X A M P L E.

*Flava Cerēs alto nequicquam spectat Olympo.* V.  
 II.

II. *es* is short at the end of the tenses of the verb *sum* and its compounds, when the word following begins with a vowel, as *ēs*, *essēs*, *potēs*, *adēs*, *abēs*, *prodēs*; and in the preposition *penēs*.

## E X A M P L E.

*Nate Deā, potēs hoc sub casū ducere somnos?* VIRG.

III. *es* is short only at the end of nominatives plural in *es*, of nouns derived from the Greek, as in *Troēs*, *Pbrygēs*, *Arcadēs*, *Thracēs*.

## E X A M P L E.

— *en omnes Troēs & Arcadēs hic sunt.* V.

These nouns make *es* long in the accusative.

## R U L E X.

*is* is short when final before a vowel, as in *Sanguīs*, *Sermonīs*, *legīs*, *amatis*.

## E X A M P L E.

*Sanguīs habet, frigentque effœtæ in corpore vires.* V.

## E X C E P T I O N S.

I. *is* is long at the end of a word in the plural cases, as in *templīs*, *musīs*, *Athenīs*, and in the adverbs *gratīs*, *sorīs*.

## E X A M P L E.

*Et mæstum illacrimat templīs ebur æraque sudant.* V.

II. *is* is long in the monosyllables whose increment is long, as *līs*, *litīs*; *dīs*, *dītīs*; *glīs*, *glīrīs*.

## EXAMPLE.

## E X A M P L E.

— *Et adhuc Sub-judice lis est. HOR.*

III. *is* is long in the last syllable of the second person of the indicative present, in verbs of the fourth conjugation, as in *audīs*, *venīs*, *sentīs*, as

— *Pelagine venīs Erroribus actus. V.*

IV. *is* is long in *sis*, and its compounds *absīs*, *adsīs*, *possīs*; in *fīs*, *faxīs*; in *nolīs*, *ausīs*, *velīs*, *malīs*.

## E X A M P L E S.

*Seu dextrā, lēvāque velīs occurrere pugnæ. VIRG.*

*Adīs, ô Tegæe favens. . . . . VIRG.*

V. *is* is long in *vis*, whether noun or verb, and in its compounds *mavīs*, *quivīs*, *quamvīs*.

## E X A M P L E S.

*Vīs ergo inter nos, quid possit uterque vicissim. V.*

*Quamvīs ille niger, quamvīs tu candidus es. V.*

## R U L E XI.

*os* is long at the end of words, as in *virōs*, *bōnōs*, *flos*.

## E X A M P L E.

*Fas odisse virōs, atque omnia ferre sub auras. V.*

## E X C E P T I O N S.

I. *os* final is short before a word beginning with a vowel; as *compōs*, *impōs*; *ōs*, *offīs*.

## E X A M P L E.

## E X A M P L E.

*Insequere, & votis post modo compōs eris.* OVID.

II. *os* is also short at the end of Greek nouns which have an *omicron* in the last syllable, as *chaōs*, *melōs*, *Arcadōs*; for those which have an *omega* in the last syllable make *os* long, as *herōs*, *Athōs*.

## E X A M P L E S.

*Et Cahōs & Phlegeton, loca nocte silentia latē.* V.

*Quantus Athōs, aut quantus Erix. . .* VIRG.

## R U L E XII.

*us* is short at the end of a word when the following one begins with a vowel, as in *Deūs*, *tempūs*, *fortibūs*, *illiūs*, *vidimūs*, *legendūs*.

## E X A M P L E S.

*Ipse ubi tempūs erit, omnes infonte lavabo.* VIRG.

*Pan, Deūs Arcadiæ venit, quem vidimūs ipfi.* V.

## E X C E P T I O N S.

I. *us* final is long in the genitive singular, the accusative and vocative plural of nouns of the fourth declension, as *domūs*, *fructūs*.

## E X A M P L E.

*Stat fortuna domūs, & avi numerantur avorum.* V.

II. *us* final is long in nouns of the third declension, which make *u* in the increase of the genitive, as in *tellūs*, *telluris*; *rūs*, *jūs*, *salūs*, *virtūs*, *palūs*,

*palūs, grūs; sūs, sūis, and in Jesūs and tripūs,  
tripodis.*

## E X A M P L E S.

*Heu! quæ nunc tellūs, inquit, quæ me æquora possunt  
Accipere? . . . . .* VIRG.

*Limosoque palūs obducat pascua junco.* VIRG.

III. *us* is long in proper names ending in the diphthong *eus*, as *Orpheūs*, *Pantheūs*, *Ripheūs*; but when *eus* is a dissyllable, *us* is short; as *Orphēus*, *Panthēus*.

## E X A M P L E S.

*Orphēus in sylvis, inter Delphinas Arion.* VIRG.  
*Hoc Rypheūs, hoc ipse Dymas, omnisque juventus.* V.

## R U L E XIII.

*ys* final is short before a vowel; as in *Cap̄ys*,  
*Typh̄is*.

## E X A M P L E.

*At Cap̄ys & quorum melior sententia surgit.* VIRG.

## R U L E XIV.

*t* final is short in the singular number before a vowel, as in *capūt*, *amāt*, *legīt*.

## E X A M P L E.

*Verūm hæc tantūm alias inter capūt extulit urbes.* V.

## R U L E XV.

*x* is long at the end of words, as in *rex*, *grex*, &c.

## E X A M P L E.

*Rēx Anius, Rēx idem hominum, Phæbique sacerdos.* V.

## R U L E S

R U L E S

For arranging the Feet of Hexameters  
and Pentameters.

PRELIMINARY OBSERVATIONS.

A verse in general is a just and perfect arrangement of the feet whereof it is composed.

The arrangement of a certain number of syllables, long or short, is called a foot.

Two long syllables are called a spondee, as *ūrbēs*; one long and two short is called a dactyl, as *cārminā*.

No other kind of feet are made use of in hexameter or pentameter verses.

O F H E X A M E T E R.

The word hexameter is derived from the Greek ἔξ six, and μετρὸν measure, because the verses so called have six feet or measures.

It is called heroic, when used to celebrate the actions of gods and heroes.

An hexameter has six feet, the four first of which are dactyls or spondees, *ad libitum*. The fifth is always a dactyl, and the sixth a spondee.

In

In order to distinguish the feet, they must be separated, as in the following manner :

## EXAMPLES.

Tityrē | <sup>1</sup>*tū* pātū- | -læ <sup>2</sup>*rēcū-* | -bāns <sup>3</sup>sūb <sup>4</sup>tēgmine | <sup>5</sup>fāḡs,  
 Sīlves- | -trēm <sup>1</sup>*tēnū-* | ī <sup>2</sup>*mū-* | -sām <sup>3</sup>mēdī- | -tāris  
 ā- | -vēnā.  
 Nōs <sup>1</sup>pātri- | -ām <sup>2</sup>fūgi- | -mūs, <sup>3</sup>*tū*, | Tītyre, <sup>4</sup>lēntūs  
 īn | <sup>6</sup>ūmbrā.

Observe, That in every kind of verse, the last syllable is common, that is to say, short or long.

## OF THE FIRST SYLLABLE.

Of each Foot in an Hexameter.

Every foot of an hexameter being a spondee, as *ūrbēs*, or a dactyl, as *cārmīnā*, must begin by a long syllable.

Hence, though the last syllable of a word be short naturally, it becomes long if it ends with a consonant, provided the next word begins with a consonant, because a vowel followed by two consonants is always long, by the rule called position.

## E X A M P L E.

Jucundūs quærít lectōr bona carmina vatum.

The last syllables of the words *jucundus* | *us*, *quær* | *it*, *lect* | *or*, viz. *us*, *it*, *or*, although naturally short, become long in this verse; because, after the *us* of *jucundus*, comes the word *quærít*, which begins by the consonant *q*; in the same manner, the *it* of *quærít* is followed by the word *lector* beginning with the consonant *l*; and *or*, in the word *lector*, is followed by the word *bona* which begins with the consonant *b*.

## OF THE CÆSURA.

The word cæsura is derived from *cædere*, to cut off; because the cæsura, which is always a long syllable, is the last of a word, and at the same time the first of a foot which is cut or divided, being composed of the end of one word and the beginning of another; as we see in the following verse :

*Silves-* | *-trem* <sup>cæs</sup> *tenu-* | *-i* <sup>cæs</sup> *mu-* | *-sam* <sup>cæs</sup> *meditaris avenā.*

The syllable *trem*, which is the last of the word *sylvestrem*, is a cæsura; because it stands alone, after the formation of the spondee *silves*; the *i*, in *tenui*, is also a cæsura; as also *sam*, in *musam*.

There

There are some examples in Virgil, where, upon account of the cæsura, a syllable naturally short becomes long; which, though observed, is not to be imitated.

## E X A M P L E S.

*Pectori- | -bus inhiāns spirantia consulit exta.* VIRG.  
*Dona dehinc auro gravi- | -a sectoque elephanto.* V.

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## O F E L I S I O N.

The word elision signifies the cutting off a syllable. When a word ends with a vowel, a diphthong or an *m*, the following word beginning also with a vowel, a diphthong or an *b*, an elision is made; that is, the last vowel or diphthong is cut off: thus, were the words *frustrà imus*, to meet in a verse, in scanning we ought to read *frustr<sup>elis</sup>-imus*; or these words, *diræ obscenæque volucres*, we must read *dir<sup>elis</sup>-obscenæque volucres*: in like manner if the first word end with an *m*, we cut off the *m* with the vowel or diphthong preceding it, when the following word begins with a vowel, a diphthong or an *b*.

## E X A M P L E S.

Should you have in a verse the words, *Quis clad<sup>em</sup>*  
*illius noctis*, you may say, in scanning, *quis clad<sup>em</sup>*  
*illius noctis*.

If you have *monstrum horrendum*, you must say  
*monstr<sup>elis</sup>—horrendum*.

If you have *magnanimum Æneam*, you must read  
*magnanim<sup>elis</sup>—Æneam*.

**O** curas hominum! ô quantum est in rebus inane. PER.

Scan thus, ô curas homin ô quant-est in rebus inane!

The interjections ô, ah, heu, hei, eheu, io; pro,  
 vah, vœ, coming before a word beginning with a  
 vowel, a diphthong, or an h, require no elision.

## E X A M P L E S.

ô pater, ô hominum divûmque æterna potestas!

Heu! ubi pacta fides, ubi quœ jurare solebas.

Besides this, there are verses in Virgil where  
 the elision is entirely neglected, as in the fol-  
 lowing:

*Et succus pecori & lac subducitur agnis.*

*Post habitâ coluisse famo. Hic illius arma, &c.*

*Ter sunt conati imponere Pelio ossam.* VIRG.

The neglect of the elisions in the last verse  
 constitutes its beauty, because they express the  
 efforts

efforts of the giants, and the difficulty of piling one mountain upon another, but this licence is not to be imitated by young Poets.

### INSTRUCTIONS

*For finding the four first Feet of an Hexameter Verse.*

In order to find the four first feet of an hexameter, the words being transposed, the order of the words must be changed, always placing in succession either two long syllables, as *ūrbēm* | *quām dī* | *cūnt Rō mām*, or else one long syllable and two short, as *Tītyrē*, | *tū pātū* | *lāē rēcū* | *bāns*.

In making this arrangement we must observe three rules; that on the line *jucundis quærit*, that on the cæsura, and that of the elision.

#### *The Rule of Jucundus quærit, or Position.*

If the last syllable of a word ending with a consonant be short, you can make it long by placing after it a word beginning with a consonant,

#### E X A M P L E.

*Nēc myrt* | *ūs vin* | *cēt corylos*, *nēc laurea Phœbi*. V.

The syllables *us* in *myrtus*, *cet* in *vincet*, and *nec* are long by the rule of position.

*The Rule of the Cæsura.*

There are three usual ways of placing the cæsura,

1°. If on arranging the four first feet of an hexameter, the first syllable of the second foot be long and the last of a word, as *formosām*, the first syllable of the fourth foot must be long also, as in the following verse :

*Formosām rēsānārē dōcēs.*

2°. If the first syllable of the second foot be not the last of a word, but a monosyllable, as *Tītīrē*, | *tū*, the first syllable of the third foot must be long, and the last of a word, as

*Tītīrē | tū pātū | lā—*

3°. You must endeavour to introduce the cæsura in the second, third and fourth feet, and strive to have as many dactyls as spondees in your verses, as in the following :

*Sīlvās | trēm-tēnū | ī mū | sām mēditārīs āvēnā.* V.

An hexameter, without a cæsura, has no beauty, as you see in the following examples :

*ūrbēm fōrtēm nūpēr cēpīt fōrtiōr hōstīs.*

*Aūrēā cārmīnā fūlī, scribīs, māximē vātūm.*

*Rule for the Use of Elision.*

If on arranging the four first feet of a verse, the last syllable of a word should puzzle you, observe if it ends by a vowel, by a diphthong or an *m*, you then may make an elision of that syllable, by placing after it a word beginning with a vowel, a diphthong, or an *b*; for example, to find the four first feet of the following subject,

*Ille pulchra abjecit eximio . . . velamina collo.*  
you should dispose them thus :

*Pulchra ille eximio abjecit velamina collo.* VIRG.

And in scanning you must read thus :

*Pulch—<sup>elis</sup> ill—<sup>elis</sup> eximi—abjecit velamina collo.*

Observe, That the *a* in *pulchra*, the *e* in *ille*, the *o* in *eximio*, are cut off by the rule of elision. And to find the four first feet of a verse in the following matter or subject :

*Horrens monstrum prodit, vasto cui pectore lumen.* V.  
You must place the words in the following order :

*Monst—<sup>elis</sup> horrens prodit, cui <sup>elis</sup> vast—in pectore lumen.*

You observe that by the rule of elision, the syllables *um* of *monstrum*, and *o* of *vasto*, are cut off.

Having made a verse, you must read it over thrice, and consider whether it contain any fault,

1st, Against the rule *jucundus quærit* or position; 2d, Against the cæsura; 3d, Against the elision.

### R U L E

*For finding the fifth and sixth Feet of an Hexameter Verse.*

As it is always at the end that we ought to begin an hexameter, the chief point is to find the dactyl of the fifth foot, and the spondee of the sixth.

In order to execute this with ease, observe that there are three usual ways of ending an hexameter.

1st,	. . . . .	<i>Meditārīs</i> <sup>5</sup> <i>ävēnā</i> .
2d,	. . . . .	<i>lēntūs</i> <i>in</i> <i>ūmbrā</i> .
3d,	. . . . .	<i>tēgminē</i> <i>fāgi</i> .

Consider next if there be in the exercise a word like *ävēna*, whose first syllable is short and the second long, the third admits of no difficulty; try to place before it another word, whose penultima is long, and last syllable short, as *tārīs* in *meditaris*, *meditārīs* *ävēnā*.

Or else see if there be in the exercise a monosyllable, as *in*; and a subsequent word composing a spondee, as *ūmbrā*; afterwards seek a word whose penultima

penultima is long and last syllable short, as *lēntūs* . . .  
*lēntūs īn ūmbrā*.

If not, seek a word ending with a dactyl, as *tēg-mīnē*; and another, which makes a spondee, as *fāgi* . . . *tēg-mīnē fāgi*.

Observe, That the fifth foot of an hexameter ought never to consist of a cæsura and a word of two syllables, as *blāndōs ḍōffērs mībī vūltūs*, nor of a word of four or five syllables, nor should the sixth even terminate in a monosyllable, except the verb *ēst*, which in that case should make an elision, or contribute to form an image, as in the following examples.

*Nec Deus bunc mensā, Dea nec dignātā cūbili ēst.* V. <sup>elis</sup>  
*Sternitur exanimisque tremens procūmbit hūmī bōs.* V.  
 And in another ending thus, *sāpe exīgūūs mūs.* V.

Words placed before a semicolon never mix with subsequent ones.

## OF PENTAMETER

O R

## ELEGIAC VERSE.

Pentameter verse, so called from the Greek derivation, πέντε five, and μέτρον measure, has but five

five feet. It is also called elegiac, because it is used alternately with the hexameter in elegies, a kind of sad and plaintive composition.

The best way of scanning a pentameter, is to divide it into two hemisticks, or half verses, each of which is composed of two feet and a cæsura.

The two first feet of the first hemistick of a pentameter, may be dactyls or spondees, as you please; after which comes the cæsura, which is a long syllable: it ought to be the last syllable of a word, as in the following hemistick.

*nōn bēnē cēlēstēs.*

The two first feet of the second hemistick consist always of two dactyls, after which follows another cæsura, as . . . . *impia dēxtrā cōlit.*

*Nōn bēnē cēlēstēs | impia dēxtrā cōlit.* . . . OVID.

In order to dispose with facility the feet of a pentameter, as in the following matter, *solus eris, si tempora fuerint nubila*; you should first seek the last foot of the second hemistick, which is a dactyl with a cæsura, as *sōlus ērīs*; and afterwards the foot preceding the last, which is also a dactyl, as *nubilā*, and then you have the second hemestick *nūbilā sōlus ērīs.* After which you seek the two feet and

and cæsura of the first hemistick, as *tēmpōrā sī  
fūerīnt*, and the verse is composed in the following manner :

*Tēmpōrā sī fūerīnt | nūbīlā sōlūs ērīs.*

Observe, that the first hemistick should never run into the second.

You must always finish a pentameter by a word of two syllables : hence, when you find in the matter or subject of a pentameter, the pronouns possessive *mēus*, *tūus*, *sūus*, and the datives *mīhi*, *tībi*, *sībi*, you should always place them at the end of the verse.

#### E X A M P L E S.

*Et precibus felix utitur illē mēis.*

*Quidquid agit, sanguis eft tamen illā tūus*

*Sed certē pennas perdidit illē sūas.*

*Sed videoas cælo mīffus adēffē tībi.*

A pentameter should never be concluded by a word of three syllables, nor by a monosyllable, except it be the verb *eſt*, and it must make an elision, as in the following verse :

*Invitis oculis littera lēttā tūa eſt. . . . OVID.*

It concludes sometimes, but rarely, by a word of four or five syllables, as

*Pomaque non notis legit ab ārbōrībūs. TIBUL.*

*Illis ampla satis forma pūdīcītāe, . PROPERT.*

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## O B S E R V A T I O N S

*Tending to facilitate the Composition of Hexameters  
and Pentameters.*

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There are commonly three things to be done in order to compose verses contained in a certain quantity of given matter, viz. to change the words, add some, and reject others.

### O B S E R V A T I O N I.

#### *Change of Words.*

Before you change or alter any word in the subject of a verse, you should understand it well, and perfectly conceive the sense and force of each word; then if a word should occur which cannot be introduced into a verse, either on account of it's quantity, being too long or too short, you must change the word for a synonymous term; that is to say, for one of the same signification: for example, if you had the following matter to make an hexameter.

*Undique studio visendi religiosa virorum cohors,*

The

The word *relligiosa* being too long, you must seek a shorter one, having the same meaning, as *pia*; in like manner the Word *Cobors*, having the first short and the spondee of the sixth foot being required, ought to be changed for a word having the first long, as *turba*: by means of those changes the verse will run in the following manner:

*Undique visendi studio pia turba virorum.*

If no dactyl should be found to form the fifth foot, you must see if there be any word of the subject in the singular number which may be altered to the plural, as *carmen* to *carmina*; *fluctu* to *fluctibus*: you may also change the plural for the singular, as *temporibus* for *tempore*, *militibus* for *militie*; but care must be taken that the nouns thus changed, have the same sense in both numbers, which is not always the case.

### *Examples of such Changes.*

Suppose the subject to be the following words: *Flavum que de viridibus stillabat mel ilicibus*, it would be necessary to change *mel* and its adjective *flavum* into the plural, *flava mella*, and *ilicibus viridibus* into the singular *ilice viridi*, and compose the verse thus:

*Flavaque de viridi stillabant ilice mella.* VIRG.

In the same manner, in the following matter, *lentæ salices multūm pallentibus cedunt olivis*, it would be necessary to change *lentæ salices* into *lenta salix*, and *pallentibus olivis* into *pallenti olivæ*, and make the verse thus :

*Lenta salix multūm pallenti cedit olivæ.* VIRG.

You observe, that when a word is changed from singular to plural, or plural to singular, the verbs relating to such words are also changed to the same number ; thus, *stillabat* was changed into *stillabant*, and *cedunt* into *cedit*.

Observe, That neuter nouns, such as *carmen*, and adjectives neuter, as *splendidum*, *felix*, form dactyls in the nominative, accusative, and vocative plural, as *carminā*, *splendīdā*, *feliciā*. The datives and ablatives singular of nouns of the third and fourth declension, as *matri*, *matre*; *fructui*, *fructu*; *splendenti*, *splendente*, &c. form also dactyls, when turned into plurals, as *mātriibūs*, *frūctibūs*, *splendēntibūs*.

Should a substantive in the genitive case puzzle you, you must turn it into an adjective, which must be made to agree with the other substantive ; for example, *æquoris tractus* ; the word *æquoris* must be turned into the adjective *æquoreus* ; saying, *æquorei tractus* ; so *ignes siderum*, the word *siderum* must be changed into *sidereus* thus, *ignes siderei*. These changes are both common and elegant.

O B S E R.

## O B S E R V A T I O N II.

*To add Epithets.*

Epithets, considered in themselves as nouns adjective, are descriptions of the persons or things to which they are applied ; they must then be so chosen, that their meaning have not only a peculiar relation to their substantive; but also, that it add a degree of energy and beauty to the thought ; for epithets are, as it were, the flowers and ornaments of poetry. In short, to succeed perfectly in the choice of epithets, they must agree exactly with the time and circumstances of the subject. For example, if you had for the subject of a pentameter verse the following words, *fulgur ab axe venit*, after having considered whether there is question of a storm commencing, it will be proper to give the word *fulgur* an epithet expressive of this circumstance, such as *rarum*, and also an epithet to the word *axe*, expressing darkness, such as *obscurum*; then placing these two epithets one after the other, the verse will run thus :

*Obscuro rarum fulgur ab axe venit.*      OVID.

But if the height of the storm is to be described, as in the following matter of an hexameter : *Pot<sup>t</sup> intonuere, & ignibus iter micat*, it will be proper to give

give the word *ignibus* an epithet expressive of the fury of the storm, as *crebris*; and make the verse thus:

*Intonuere poli, & crebris micat ignibus æther.* V.

Rules for placing the Epithets properly in a Verse.

An epithet is more properly placed before than after its substantive, and the substantive is placed as far as possible from it in the verse.

#### E X A M P L E.

*Ingentem clamore premes ad retia cervum.* VIRG.

The epithet is sometimes placed elegantly before the substantive, and sometimes immediately after, when this order makes the verse more harmonious, or forms an image.

*Ingentes animos angusto in pectore versant.* VIRG.

*Prensa manu magnâ, medio resupinus in antro.* V.

Two epithets, without a conjunction placed near each other in a verse, give it an air of majesty.

#### E X A M P L E S.

*Mollia securæ peragebant otia gentes.* VIRG.

*Lurida terribiles miscent aconita novercæ.* VIRG.

If the epithet forms an image, it may be very well placed at the end of a verse.

#### EXAMPLE.

## E X A M P L E.

*Solvuntur latera, atque oculos stupor urget inertes.* V.

It is sometimes elegant to throw back to the following line one or two epithets, especially when the epithets thus thrown back form striking images.

## E X A M P L E S.

*Cum venit & terram sicco spuit ore viator*

Aridus . . . . . VIRG.

— — — Labor omnia vincit

Improbus . . . . . VIRG.

*Purpureosque metunt flores, & flumina libant*

Summa leves . . . . . VIRG.

Remark that only one epithet is commonly given to a substantive, and that participles are not accounted epithets.

## O B S E R V A T I O N III.

I. *To add something arising from the Sense of the Subject.*

If after having chosen epithets suited to the substantives, you do not find sufficient matter for a verse, you should endeavour to add something derived from the tenor of the subject, by meditating on the circumstances which relate to the matter in question, and by asking yourself why

F such

such or such a thing is done; how, when, and in what place, &c. For example, suppose you had the following words *cervus fugit*, as the subject of an hexameter verse; you should propose to yourself the following question: How does he fly? With great impetuosity, *magno impete*; or with a very swift pace, *celeri pede*. Should this be insufficient for making the verse, you should ask, Whither does he fly? In the woods, in *sylvis*; in the plains, in *campis*; and each substantive should have suitable epithets, as *umbrosis* to *sylvis*, and *apertis* to *campis*. When does he fly? When pursued by the hounds, *agitatus canibus*, or *dum canis insequitur*: In adhering to this method, a young Poet will find matter enough to make such a verse three different ways.

## E X A M P L E S.

- 1st. *Umbrosis cervus magno fugit impete sylvis.*
- 2d. *In campis celeri fertur pede cervus apertis.*
- 3d. *Dum canis insequitur magno fugit impete cervus.*

II. *To use Periphrases.*

The periphrase is a circumlocution, and expresses in several words what is often signified by one only in the matter. Periphrases are used to paint the nature of things, their causes and effects, and the manner of their existence.

## E X A M P L E S.

Instead of *gramen*, we say, by a periphrase, *graminis herba*; for *acanthus*, we say, *flos acanthi*; for *volucres*, *turba volucrum*; for *ventus*, *ventosum murmur*.

In order to express *manè*, the morning; or *sol oriens*, the rising sun; Virgil uses the following periphrases:

*Ubi primus equis oriens afflavit anhelis.*

*Cum invectus equis altum petit æthera . . .*

. . . . . *primo stellas oriente fugarat*

*Clara dies. . . . . . . . .*

. . . . . *Diem mortalibus alnum*

*Aurora extulerit, radiisque retexerit orbem.*

*Auroram Phætonis equi jam luce uehebant.*

The same Poet, to express mid-day, uses the following ones:

. . . . . *medios cum sol accenderit æstus.*

. . . . . *medium sol igneus orbem*

*Hauferat. . . . . . . . .*

Instead of *vespere*, the evening; or *sol cadens*, the setting sun; he has the following turn of expression:

*Vertitur interea cœlum, & ruit Oceano nox.*

*Tum Sol. . . . . . . . .*

*Præcipitem Oceani rubro lavit æquore currum.*

. . . . *Emenso cum jam decedet Olympo.*

The same Poet, instead of saying *navigare*, has these periphrases, *secare fluctus*; *currere iter æquore*; *ruere spumas salis*; *tentare Thetim ratibus*; *æqua trabe currere*; *sollicitare freta remis*; and many others.

For *ædificare urbem*, he says, *muris cingere oppida*; *urbem muris circumdare*; *ponere mænia civibus*; *urbis muros ducere*; *fundare urbis mænia*, &c.

For *arare*, he says, *telluri sulcos infindere*; *exercere humum*; *terras invertere*; *sulcos ducere*; *terram vertere*, &c.

#### O B S E R V A T I O N IV.

##### *To reject some Words.*

If in an exercise of verse, you should have more expressions than you can introduce into the composition, you must necessarily reject some of them. To do this properly, you must 1st consider whether it contain any useless words which may be thrown out without weakening or spoiling the sense of the subject. 2d, If it contain any compound words which may safely be turned into the simple form. 3d, If of an indicative present you can form a participle, as of *legunt*, *legentes*; of *carpunt*, *carpentes*;

and also of a passive perfect tense, as *qui collecti sunt*, you may say *collecti* simply, or *lecti*. 4th, If in fine the matter should still contain some puzzling syllables, you must consider whether it be possible to suppress any of their final vowels, or the letter *m* by elisions. Having considered all such means, let us suppose you had the following matter to turn into a single verse:

*Aspice jam Musas quæ carpunt & colligunt ferta floresque per agros & arva.*

If we consider this matter attentively, we shall discover at once, that the words *quæ carpunt & colligunt*, *ferta floresque*, *agros & arva*, are superfluous synonymous terms, which were given only that you may chuse from them, as you judge fit, so as to make the verse different ways, as thus,

*Aspice jam Musas carpentes ferta per agros.*

Or thus,

*Aspice Pieridas per agros jam ferta legentes.*

#### O B S E R V A T I O N V.

*On certain Modes of Expression peculiar to Poets.*

When nouns of number are even, as *quatuar*, *sex*, *octo*, *decem*, *duodecim*, *quatuordecim*, and all other

even numbers which cannot be elegantly introduced in a verse, you must make use of a periphrase which will express the halves of the number; thus, instead of *quatuor*, four, you may say, *bis duo*, twice two; instead of *sex*, six, you may say, *bis ter or terni*, twice three; instead of *octo*, *bis quatuor or quaterni*; instead of *decem*, *bis quinque or quini*; instead of *duodecim*, *bis sex or seni*; instead of *quatuor decim*, *bis septem or septeni*; and so of the rest, as you will learn by use.

## E X A M P L E S.

*Bis senos cui nostra dies altaria fumant.* VIRG.  
*Sunt mibi bis septem præstanti corpore Nymphæ.* V.

Instead of using a superlative followed by a genitive, Poets use a comparative, to which they prefix the words *ante alios*, or *quo non* with *alter*, and they say, *ante alios immanior omnes*, or *quo non immanior alter fuit*, for *omnium immanissimus*; in like manner, *quo pulchrior alter non fuit, quo justior alter*; for *omnium pulcherimus, omnium justissimus fuit*.

Virgil expresses the superlative by supposing a genitive understood, and placing *unus* after the superlative, as,

. . . . . *cadit & Ripheus justissimus unus.* VIRG.

That is to say, *& numero omnium Ripheus unus justissimus.*

Instead

Instead of the gerund in *di*, after a noun substantive, the Poets often put an infinitive present, like a verbal noun, after the manner of the Greeks.

## EXAMPLES.

*Et jam tempus equum spumantia solvere colla.* V.  
For, *tempus solvendi.*

*Sed si tantus amor casus cognoscere nostros.* VIRG.  
For, *amor cognoscendi.*

Poets often prefer the infinitive present to the gerund in *dum*, with *ad* after nouns adjective, and say *celer irasci*, for *celer ad irascendum*; *durus ferre*, for *durus ad ferendum*; *bonus dicere*, for *ad dicendum*; *bonus inflare*, for *bonus ad inflandum*: which modes of expression are borrowed from the Greeks.

## EXAMPLES.

.... *Boni quoniam convenientibus ambo,*  
*Tu, calamos inflare leves;* ego, dicere versus. V.

Poets often put a noun substantive in the accusative, after an adjective or participle passive, the word *secundum* being understood, in imitation of the Greeks; for example, *pulcher faciem*, for *secundum faciem*; that is, *habens pulchram faciem*; *similis vocem*, for *secundum vocem*; *redimitus tempora*, for *secundum tempora*.

## EXAMPLES.

*Omnia longævo similis vocemque coloremque,*  
*Et crines albos, & sæva sonoribus arma.* VIRG.  
.... *Redimitus tempora Lauro.* VIRG.

The same Poets have also the privilege of separating certain prepositions, which are joined to nouns, adverbs and verbs, and to place one or more words between the prepositions and the words, to which they properly belong.

## E X A M P L E S.

*Talis hyperboreo septem subjecta Trioni.* . VIRG.

*Hac celebrata tenus sancto certamina patri.* VIRG.

*Septem subjecta Trioni*, for *septem Trioni subjecta*.  
*In que salutatam linquunt*, for *insalutatamque linquunt*.  
*Hac celebrata tenus*, for *hactenus celebrata*.

But the nouns and adverbs which are separated most commonly, are *quisnam*; *quicunque*, *quocunque*, *antequam*, and *priùsquam*.

## E X A M P L E S.

*Huc ades, ô Galatea! quis est nam ludus in undis?* V.

For, *quisnam ludus*.

*Qui te cunque manent isto certamine casus.* VIRG.

For, *quicunque te manent*.

*Quo res cunque cadent, for, quocumque res cadent*

*Ante leves ergo pascentur in æthere cervi,*

*Quam nostro illius labatur pectore vultus.* VIRG.

For, *antequam labatur*.

*Examples of Prepositions separated from Verbs.*

*Circum Dea fudit amictu*, for *Dea circumfudit amictu*.

*Namque*

*Namque super tibi erunt qui dicere laudes.*

*For, namque tibi supererunt.*

*Collo dare brachia circùm, for circumdare bracia collo.*

Poets often change an adverb into an adjective neuter, which they put in the singular or plural.

#### E X A M P L E S.

*Suave rubens hyacinthus, for suaviter rubens.*

*Transversa tuentibus hircis, for transverse tuentibus.*

*Vana tumentem, for vanè tumentem, &c.*

They also change an adverb into an adjective, which they make to agree with the nominative or the case of the verb.

#### E X A M P L E S.

*Solvite vela citi, for citò.*

*Instant ardentes Tyrii; for ardenter instant.*

*Nec minus Æneas se matutinus agebat, for manè se agebat.*

*Nocturnâ versate manu, versate diurnâ, for versate diù & noctu. . . . . Hor.*

Poets elegantly place prepositions after the words they govern.

#### E X A M P L E.

*Maria omnia circum. Spemque metumque inter.*

They often leave understood the prepositions which answer the questions *ubi, quò, undè.*

#### E X A M -

## EX A M P L E S.

*Lucis habitamus opacis*, for *habitamus in lucis*.

*Pars Scythiam . . . veniemus*, for *veniemus in Scythiam*.

They put a dative to the question *quō*, instead of an accusative with *in* or *ad*.

## EX A M P L E.

*It clamor cælo*, for *clamor ad cælum*.

Of the Licence of Poets with Respect to the  
Contraction of Syllables.

Two vowels belonging to different syllables in the same word, and having no consonant between them, become one by contraction, as in the word *alvearia*, which, though five syllables, makes only four in the following verse of Virgil :

*Seu lento fuerint Alveariā vimine texta.*

So a word of three syllables may be reduced to two by contracting the vowels, as *ferrei* in the following line :

*Ferreīque Eumenidum thalami & discordia demens.* V.

We find in Virgil the vowels *i* and *u* before another vowel contracted, and in a manner changed into *j* and *v* consonants. Thus the word *omnia*, of

three

three syllables, becomes two; *ariete* of four syllables becomes three; *arietibus* of five becomes four. The following words are also contracted by the Poets, *huic*, *cui*, *dii*, *diis*, *ii*, *iidem*, *iis*, *iiisdem*, *dein*; *deinde*, *proinde*, *deest*, *deeram*, *deessem*, *deero*, *deesse*, *anteambulo*, *anteit*, *antehac*, *semihomo*, *semianimis*, *suetus*, *genua*, &c.

The words more frequently contracted are the genitives of Greek nouns ending in *eis*: thus *Thesēi* is contracted into two syllables; *Ulyssēi* and *Achilleī* into three, as *Thēsēi*, *Ulyssēi*, *Achilleī*.

As there are vowels which may be contracted, so there are diphthongs which may be separated, as in the words *aulæ*, *vitæ*, which are turned into *aulaii vitaii*: so Tibullus has formed *dissoluenda* from *dissolvenda*.

*Stamina non ulli dissoluenda deo,*

#### O B S E R V A T I O N VI.

*In which, what constitutes the Beauty and Elegance of Hexameters is pointed out.*

As Poetry is a kind of speaking picture, it's language ought to be figurative, full of metaphors and bold

bold expressions, which give life, passion, and sentiment to things insensible and inanimate. This Virgil executes in the most admirable manner in the following verses :

*Non rastos patietur humus, non vinea falcem.*

*Omnia nunc rident. . . . .*

*Quin ipsæ stupuere domus atque intima lethi*

*Tartara.*

*Cum sitiunt herbae, & pecori jam gravior umbra est.*

*Patietur, rident, stupuere, sitiunt,* are so many energetic expressions which give passion and sentiment to the earth, the trees, and herbs which are destitute of them.

The same remark may be applied to the verses of the following beautiful comparisons :

*Purpureus veluti cum flos succisus aratro*

*Languescit moriens ; laffo-ve papavera collo*

*Demisere caput, pluviâ cum forte gravantur. V.*

The expressions, *languescit, moriens, laffo collo, demisere caput*, by giving the flowers and poppies sentiments suited only to human beings, exhibit to the mind two images, that of a beautiful flower which cut down by the plough-share perishes and dies, and that of the poppies hanging down their heads overpowered by the rain with which they are loaded.

Often,

Often, instead of the verb *eſſe*, *ſum*, &c. Poets use a verb neuter, which presents an image, and paints the object of the verse.

## E X A M P L E S.

Virgil in order to paint a very ugly kind of bee, expresses himself thus :

*Namque aliæ turpes horrent . . . for turpes ſunt.*

And elsewhere to describe the prickles of the thistle, he says, *Segnisque horreret in arvis, for eſſet in arvis carduus.*

And again, *Quàm fi dura filex, aut ſtet Marpeſia cautes, . . . ſtet for fit.*

Though it be true in general, that a proper union of dactyls and spondees contributes to the harmony of hexameter verses ; as in the following :

*impiaque æternām timuerunt ſecula noctem.* V.  
*imperium terris, animos æquabit olympo.* VIRG.

Yet there are circumstances in which the Poet ought to use certain measures in preference to others, according as they are best suited to the subject he treats. In this article Virgil is superior to all other Latin Poets : when he means to express the lightness and swiftness of a rapid flight, he uses dactyls, as

*Illē vōlāt, sīmūl ārvā fūgā sīmūl ēquōrā vērrēns.*

*Vāde āgē, nātē, vōcā zēphirōs ēt lābērē pēnnīs.*

*Tūm cēlērārē fūgām, pātriāque ēxcēdērē suādēt.*

In the same manner he describes a horse in full speed:

*Quādrūpēdāntē pūtrēm sōnītū quātīt ūngūlā cāmpūm.*

When requisite to paint a voice languishing through sadness and grief, he does it by the use of spondees and elisions.

#### E X A M P L E S.

*Sōl, quī tērrārūm flāmmīs opēra omniā lūstrās.*

*Tūque bārum intēprēs cūrārum et cōnsīā Jūnō.*

*et dīrē ultrīcēs, et Dī mōriēntīs elīsē.*

In order to describe the efforts with which the Cyclops lift their weighty sledges, he uses spondees in the first line; and, to express the cadence with which they strike the anvil, he unites dactyls and spondees alternately, as,

*illi intēr sēsē mūltā vī brāchiā tollūnt.* VIRG.

*in nūmērūm, vērsāntqūe tēnācī fōrcīpē ferrūm.* V.

He uses the same art in the following line, where he describes the difficulty of opening a large door.

*Pōrtām vī mūltā cōnvērsō cārdinē tōrquēt.*

It is sometimes a grace to deviate from the usual measure, and to conclude an hexameter by a word of three or four long syllables, or of two short and two long, when this licence expresses astonishment, admiration, despair, or if it should be a proper name.

## E X A M P L E S.

- Clara Deum soboles, magnum fovis incrēmētūm.* V.  
*Evolat infelix, & femineo ululātū.* VIRG.  
*Constitit, atque oculis Phrygia agmina cīrcūmspēxit.* V.  
*Pro molli violā, pro purpureō Nārcīssō.* VIRG.  
*Talia connubia, & tales celebrānt hymēnæos.* VIRG.

It is often a beauty to repeat the same word in a verse instead of a conjunction.

## E X A M P L E S.

- Illum etiam Lauri, illum flevére Myricæ.*  
*Ambo florentes ætatibus, Arcades ambo.* VIRG.  
*Multa super Priamo rogitans, super Hectore multa.* V.

The junction of certain letters in versification makes it harsh or flowing.

Sometimes the last syllable of an hexameter admits an elision with the first word of the following verse, when it begins with a vowel, as,

*Omnia Mercurio similis, vocemque coloremq<sup>e</sup>,  
 Et crines albos, &c.*

Without

Without which elision the verse would have a syllable too much.

The elision of a vowel is agreeable to the ear, when the following vowel is the same as the preceding.

## E X A M P L E S.

*Phyllida amo ante alias.* VIRGIL.

*Ergo omnis longo solvit se Teucria luctu.* VIRG.

*Ille ego qui quondam gracili modulatus avenā.* VIRG.

The elision of certain monosyllables is to be avoided when they grate the ear, especially if the monosyllable begin the verse; Virgil, however, introduces it in the following line, without injury to the harmony.

## E X A M P L E.

*Si ad vitulam spectes, nihil est quod pocula laudes.*

The elision is also grating to the ear in an hexameter; when introduced in the fifth foot, as in this line of Juvenal:

*Loripedem rectus derideat, Æthiopem albus.*

Yet we find some examples of the same kind in Virgil, as the following:

*Juturnamque parat fratri<sup>elis</sup> dimittere ab armis.*

*Sic genus amborum findit se sanguine ab uno,*

It

It seems to have been very easy for Virgil to avoid those elisions by concluding the above verses thus :

— *Dimittere fratris ab armis*  
— *Se sanguine findit ab uno.*

But who dare charge this great Poet with carelessness ?

We must also avoid the junction of vowels, which form elisions too harsh and frequent, unless our object be to describe something horrible, as Virgil's was in this line, where he paints the frightful ugliness of Polymemus.

*Monstrum horrendum, informe, ingens, cui lumen ademptum.*

Tho' the consonants *r* and *s* repeated in all the words of a verse make it sound harsh to the ear, there are circumstances in which they must be introduced. Virgil, in the description of a tempest, being desirous to paint the whistling of the winds and cries of the sailors, joined to the shattering of the rigging, composed the following lines ; the first of which is hissing, and the other very harsh and rough.

*Luētantes ventos, tempestatesque sonoras.*

*Insequitur clamorque virūm stridorque rudentum. V.*

In like manner, in the following lines, where he describes the redoubled blows discharged at each other by two wrestlers or boxers,

—erratque aures & tempora circum  
*Crebra manus, duro crepitant sub vulnere malæ.*

On the contrary, we deem soft and harmonious verses in which the letter *a* predominates.

E X A M P L E S.

*Mollia luteolâ pingit vaccinia calthâ.* VIRG.

*Omnia sub magnâ labentia flumina terrâ.* VIRG.

*Lanea dum niveâ circumdatur infula vittâ.* VIRG.

It is also a beauty in hexameters, when the sense does not finish with each verse, but one or more expressions are thrown back to the following line, provided however that the stop be introduced at the close of the fourth or fifth, or at farthest of the sixth line.

E X A M P L E S.

*Quid faciat lœtas segetes ; quo fidere terram  
Vertere, Mæcenas, ulmisque adjungere vites  
Conveniat ; quæ cura boum, qui cultus habendo  
Sit pecori, atque apibus quanta experientia parcis.* V.

Observe, That the words thrown back to the following verse are commonly dactyls, as *vertere*; or words of four syllables, as *conveniat*; or two expressions, as *sit pecori*, or such like.

A word

A word of three long syllables is also often thrown back with grace, when it forms an image, and paints the subject.

## E X A M P L E S.

<i>Carmine quo captæ, dūm fusis mollia pensa</i>	
<i>Dēvōlvūnt. . . . .</i>	VIRG.
<i>Diripiuntque dapes, contactuque omnia fœdant</i>	
<i>immundō. . . . .</i>	V.

But we ought never to throw back to the following line a monosyllable alone, or a word of two syllables, unless we mean to express something sad, difficult, grand, or frightful.

## E X A M P L E S.

<i>Extinctum Nymphæ crudeli funere Daphnīn</i>	
<i>Flebant. . . . .</i>	VIRG.
<i>. . . Et telo lumen terebramus acuto</i>	
<i>Ingens. . . . .</i>	VIRG.
<i>Vox quoque per lucos vulgò exaudita silentes</i>	
<i>Ingens. . . . .</i>	VIRG.

We must take care not to make the cæsura, which begins the third foot of an hexameter rhyme, with the end of the same verse in such a manner that the rhyme include even the vowel which precedes the cæsura. This kind of verse is called Leonine, from the name of the inventor, Leoninus.

## E X A M P L E S.

*I nunc & verbis virtutem illude superbis.*

*Vir, precor, uxori, frater, succurre forori.*

*Quin etiam absenti prosunt tibi, Cynthia venti.*

This fault is also to be avoided in the two cæsuras which conclude each hemistick of a pentameter.

## E X A M P L E.

*Quærebant flavos per nemus omne favos.*

Although such rhymes are less faulty when introduced only in the syllable composing the cæsura, yet they are disagreeable to the ear when they appear in a succession of verses.

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# LYRIC POETRY, EXPLAINED AND EXEMPLIFIED.

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## Preliminary Observations.

ALTHOUGH Grammarians are not unanimous in the definition of the word *verse*, in Latin *versus*, they admit at least that it is derived from the verb *verto*. Hence we may infer, that it is called so, because being always composed of a certain number of syllables comprised in a line more or less long, after running over it with the eye, we turn back to the beginning of the following one.

What favors this opinion, is, 1st, that the Greek word στίχος signifies *versus*, *verse*, *line*, *furrow*, *order*, and *disposition*: 2d, that if we join the adjective ἥμισυς, *dimidius* to στίχος, we form the word ἥμιστιχον *hemistick*, or *half verse*; in fine, that it is by the same analogy the word διστίχον, *distich* is formed, that is to say, a piece of poetry, the sense of which is comprised in two *verses*.

We may then say, that the word verse is a metaphor taken from oxen, which, as soon as they have finished a furrow, turn back and begin another.

A verse is the union of a certain number of words, which are divided into feet.

A foot is the measure of the Time necessary for pronouncing the short and long syllables. It is a metaphor taken from dancing, which is nothing more than the act of sinking and rising with the feet in a quick or slow movement.

Feet are divided into two kinds, the one consists of two and the other of three syllables.

#### Of Feet consisting of two Syllables.

We commonly reckon four feet composed of two syllables, viz. the pyrric, the spondee, the iambic, the trochaic or choraic.

The Pyrric consists of two short syllables, as *Dēūs*: this word is derived from a dance, so called by the Greeks from Pyrrhus, son of Achilles; its movements were very lively, though the performers were heavily armed in the execution of it.

The Spondee consists of two long syllables, as *īngēns*. The derivation of this word is said to be from *σπονδαί*, libations, on account of the gravity with which they were composed in the libations.

The

The Iambic consists of a short and long syllable, as *tēnāx*. This word is derived from the Greek *ἰάπτω*, *maledico*, because it is used in satirical verses. Horace calls it, *pes citus*, on account of its quickness, and *Parius iambus*, because Archilochus, the inventor of it, was a native of the island Paros.

The Choraic or trochaic consists of a long and short syllable, as *ānnūs*, and is the reverse of the iambic. Choraic comes from the Greek *χόρος*, choir or dance, because it was suited to the chorus and dances; it is also called trochaic, from the word *τρέχειν*, to run, on account of the quickness of its cadence.

#### Of Feet consisting of three Syllables.

Grammarians admit eight different feet of three syllables: the dactyl, the anapest, the tribrac, the moloss, the bachic, the anti-bachic, the amphimacer or cretic, and the amphibrac. The four first feet are more common than the others.

The dactyl is composed of one long and two short syllables, as *cārminā*. The word itself is derived from *δακτύλος*, *digitus*, either by an allusion to the middle finger which has two shorter on both sides, or to the three joints of the same

finger, the first of which is longer than the other two.

The Anapest is composed of two short and one long, as *Dōmīnī*; it is supposed to derive its name from the Greek *ἀναπαιεῖν*, repercutere, because the dancer strikes the ground with a movement, contrary to that of the dactyl.

The Tribrac, tribachys, is so called by Quintilian, on account of its quantity, consisting of three short, as *Priāmūs*.

The Moloss is composed of three long, as *lēgē-rūnt*; it is called so, because the Poets of Molossia, a part of Epirus in Greece, used it in their compositions.

The Bacchic consists of one short and two long, as *ēgēstās*; it was so called, because it was used in the Dithyrambic Hymns which were sung in honour of Bacchus.

The Antibacchic consists of two long and one short, as *cāntārē*, and is the reverse of the preceding.

The Amphimacer is composed of one short between two long, as *cāftitās*; it is also called Cretan, because the Poets of the island of Crete used it in their compositions.

The Amphibrac consists of one long between two short, as *āmārē*.

Those who scan verses after the manner of the Greeks, compose feet of four syllables, or measures

sures of two feet, which they call choriambics, diambics and dichorees.

The Choriambic is composed of a choree and an iambic, that is to say, of a dactyl and a long syllable, as *hīstōriāē*.

The Diambic consists of two iambics, as *sēvēritās*.

The Dichoree consists of two chorees, as *cōm-prōbārē*.

The Greeks had several other measures of two feet, of which we shall not treat, as they are not used in Latin verse.

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## P A R T   T H E   F I R S T.

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*Of the different Kinds of Lyric Verse, and their Quantity.*

THE Hexameter or Heroic is not only the most beautiful and harmonious, but also the most ancient of all kinds of verse. It may be looked upon as a kind of venerable Patriarch that begot several sons, who like their sire have been introduced into the composition of lyric Poetry.

In

In effect, we find in the quantity of an Hexameter six small lyrics, three of which are formed from its beginning, and three from its conclusion.

The three first are called a little archilochian, alcmanian and great archilochian.

The little archilochian is composed of two dactyls and a long syllable, as

Hexam. *Tītīrē | tū pātū | lā*

Lyric. *Quā rāpit | bōrā dī | ēm.*

The alcmanian is composed of the three first feet of the hexameter, and one long syllable, as

Hexam. *Pōst bābī | tā cōlū | īssē Sā | mā*

Lyric. *Unūs ē | nīm rē | rūm pātēr | eſt.*

The great achilochian is composed of the four first feet of an hexameter, observing that the fourth ought to be always a dactyl, as

Hexam. *Lūmīnī | būsque pri | ōr rēdī | īt vīgōr,*

Lyric. *Sūnt ēt ē | nīm pēn | nā vōlū | crēs mībē.*

BOET.

The three other little verses formed from the end of the hexameter, are the dactylic tetrameter, the pherecratian and the adonian.

The

The dactylic tetrameter is so called because it has four feet, viz. three dactyls and a spondee, as

Hexam. *Exītī | o est āvī | dūm mārē | nāutīs.*

Lyric. *āut Ēphē | sūm bimā | rīsvē Cō | rīnthī.*

HORAT.

The pherecratian, so called from Pherecrates an Athenian Poet, its inventor, is composed of a dactyl between two spondees, as

Hexam. *Nīrīs | æquōrā | vēntīs*

Lyric. *Fēssīs | vōmērē | tāurīs.* HORAT.

Catullus puts a choree instead of a spondee in the first foot, as

*Prōdē | ās nōvā | nūptā.*

And Boetius an anapest,

*Sīmīlī | sūrgit āb | ōrtū.*

The adonian is composed of a dactyl and spondee, as

Hexam. *Tēgmīnē | fāgī*

Lyric. *Cāsārīs | ültōr.*

Lyric. *Rīsīt-Ā | pōllō.*

Lyric. *Pārcītē | vērbīs.*

## OF IAMBIC VERSE.

In general we call iambic verses, all such as admit of iambics. They are of different kinds and measure. They are divided into dimeters, trimeters and tetrameters, after the manner of the Greeks; who, as we observed before, scanned those kinds of verse by joining two feet together in order to form a measure: thus the dimeter consists of two measures or four feet; the trimeter consists of three measures or six feet; the tetrameter consists of four measures, or eight feet.

This last is inadmissible in Lyric Poetry.

Verses, whose feet consist entirely of iambics, are called pure iambics, as the following trimeters:

*Bēā | tūs īl | lē quī | prōcūl | nēgō | tīs.* HORAT.  
*Pārēn | tibūs | que ābō | mīnā | tūs Ān | nibāl*  
*Phāsē | lūs īl | lē quēm | vīdē | tīs, bōf | pītēs,*  
*Āit | fūis | sē nā | viūm | cēlēr | rīmūs.* CAT.

Other

Other iambics which are not composed of pure ones, admit of spondees in certain places only, because Horace's rule must be carefully observed, viz. to place iambics always in the second and fourth foot.

..... non ut de sede secundâ

Cederet, aut quartâ socialiter. De Art. Poet. V. 255.

The following examples prove this rule :

The iambic dimeter consists of two measures, or four feet ; the first is a spondee, the second an iambic, the third a spondee, and the fourth an iambic, as

Fōrtū | nă<sup>2</sup> nōn | mūtāt | gēnūs.

HORAT.

Iambic trimeters consist of three measures or six feet, as

Quid<sup>1</sup> īm | mě<sup>2</sup> rēn | tēs<sup>3</sup> hōf | pītēs | vēxās, | cānīs?  
Quid<sup>1</sup> ōb | sērā | tīs<sup>3</sup> āu | rībūs | fūndīs | prēcēs?

These trimeters constitute iambics truly beautiful, especially when they end by a word of two syllables.

O F

## OF A SCAZON OR CLAUDICANT IAMBIC.

There is a second kind of iambic verse, trimeters, which is called scazon from the Greek  $\sigma\chi\acute{a}\sigma\omega\nu$ , *claudicans*, limping, because in this the cadence or measure of the common iambic trimeter is changed by putting an iambic in the fifth foot, and a spondee in the sixth, as

*Nēc fōn—tē lā | brā prō | lūī | Căbāl | līnō.* PERS.

We have already observed, that the iambic tetrameter, which consists of eight feet, was not lyric, but intended for the comedies of Plautus and Terence, as

*Cōncē<sup>1</sup>dīte āt<sup>2</sup>|que ābscē<sup>3</sup>dīte ōm<sup>4</sup>nēs, dē<sup>5</sup>vīā<sup>6</sup>disce<sup>7</sup>dītē.* PL.

Besides these different iambic verses which are compleat in their feet or measure, there are others very common in lyric Poetry, which are imperfect or defective in various ways: some have a foot less in the end, others want a syllable in the beginning or end, and some have a syllable too much.

## Of imperfect Dimeters.

1st, Such as have only the three first feet, as

*mūsā* | *jōvīs* | *nātā*. . . .

2d, Such as want a syllable in the beginning, as

. . . . *Lār* | *giō* | *rā*<sup>3</sup> *flā* | *gītō*.

. . . *Trū* | *dītūr* | *dīēs* | *dīē*. HORAT.

3d, Such as want a syllable in the end, ought always to have an iambic before the remaining syllable; those are called Anacreontics, from the Poet of the island Ceos, Anacreon, as the following:

*Ädēs* | *pōtēr* | *sūprē* | *mē* . . . .

*Quēm nē* | *mō vī* | *dīt ūn* | *quām*.

This kind of verse is not to be found in the Odes of Horace.

4th, Such as have a syllable too much in the end, ought always to have an iambic before the redundant syllable, as

*Rēs*<sup>1</sup> *ōr* | *dīnā* | *rīs*<sup>2</sup> *grān* | *dē*<sup>3</sup> *mū* | *nus*.

*ēt cūnc* | *tā tēr* | *rārūm* | *sūbāc* | *ta*. . . HORAT.

## Of imperfect Trimeters.

Only one kind of imperfect trimeters is to be found in Horace; they have but five feet and a half, because they want a syllable in the end. They also require an iambic before the remaining syllable.

*Mēā* | *rēnī* | *dēt īn* | *dōmō* | *lăcū* | *nar.* HORAT.

The Poet always prefixes to them an imperfect dimeter, which wants a syllable in the end, as

*Nōn ē* | *būr nē* | *que āurē* | *um.* . HORAT.

## OF CHORIAMBIC VERSES.

Choriambic verses are those which are scanned by choriambus's, that is to say, by measures of two feet, after the manner of the Greeks.

A choriambus is a measure of four syllables, or two feet, the one a choree and the other an iambus, or a dactyl and a long one.

There are six kinds of choriambic verses, viz. gliconians, asclepiads, choriambus's, which have one choriambus more than the asclepiad, others one syllable shorter than the preceding; choriambus's of five feet, three of which are choriambus's, and

and others likewise of five feet, two of which are choriambus's; in fine, choriambus's of two and three feet.

### I. Of Glyconian Verse.

Glyconian verse, so called from the Poet Glyco, the inventor of it, consists of three feet; the first a spondee, the second a choriambus, and the third an iambus, as

*Pōscīs | Quintilīūm | Dēos.*  
*Quāndo ūl | lum īn vēniēnt | pārēm!*      HORAT.

Catullus begins this verse by a trochee, and not a spondee, as

*Māgnā | prōgēnīēs | fōvīs.*  
*Collīs | o hēlīcō | nīi.*  
*Cūltōr | Urāniāē | gēnūs.*

### II. Of the Asclepiad Verse.

The Asclepiad verse, so called from the name of the Poet who invented it, consists of four feet, two choriambus's and an iambus, as

*Mēcāē | nās ā tāvīs | ēdītē rē- | gībūs.*      HORAT.

This verse may be very beautiful without a cæsura, as

*Quāffās | īndōcīlīs | pāupēriēm | pātī.*      HORAT.

It is somewhat harsh, when a syllable remains after the second foot, as

*Aūdī | tām mōdērē | re ārbōrībūs | fidēm.* HORAT.

The asclepiad verse may be scanned, by dividing it into two hemisticks, like the pentameter, whose measure it adopts, except that it has a syllable less in the end, as

*Mēcānās ātāvīs | ēdītē rēgībūs.*

An asclepiad may be turned into a pentameter by adding a syllable to the end of the second hemistich, as

*Mēcānās ātāvīs | ēdītē rēmīgībūs.*

*O ēt prāsīdīūm | dūlcē dēcūsqūe mēūm.*

And so of the rest.

III. The choriambus which requires a choriambus more than the asclepiad, as

*Sēu plū | rēs bīemēs | sēu trībūt | Jūpītēr ūl | tīmām.*

*Quā nūnc | oppōsītīs | dēbilitāt | pūmīcībūs | mārē.* H.

IV. The choriambic verse, which is like the asclepiad, except that it concludes with a dactyl and spondee instead of two choriambus's, as

*Hēu quām | prācīpītī | mērsā prō- | fūndō.*

*O quām | glōrīfīcā | lūcē cō- | rūscās.*

V. The fifth kind of choriambus consists of verses of five feet, the first of which is a spondee,

the

the three following choriambus's, and the fifth a choriambus, as

*Nūllām, | Vārē, sācrā | vītē priūs | sēveris ār | bōrēm  
Cīrcā | mītē sōlūm | Tībūris, ēt | mānīā Cā | -tilī. H.*

VI. The sixth kind of choriambic verses contain two choriambus's, the one a little one consisting only of two feet, and the other a great one which has five.

The little one is composed of a choriambus and a bacchic, as

*Līdīā dīc | pēr ōmnēs.*

The great one is composed of a choree, a spondee, two choriambics and a bacchic, as

*Tē Dē | ōs ō | rō Sybārīn | cūr prōpērēs | āmāndō  
Pērdērē, &c.*

## OF HENDECASYLLABLES

O R

*Verses consisting of Eleven Syllables.*

There are three sorts of verses of eleven syllables, viz. the phalecian or phauleuchian, the saphic and alcaïc.

H 2

O F

## OF THE PHALEUCHIAN VERSE.

It is so called after the name of the inventor Phalæcus.

Although this kind of verse is not to be found in the Odes of Horace, it ought to be esteemed a lyric, on account of it's measure, which is nearly similar to the Saphic, as we shall see hereafter.

Hendecasyllables called phaleuchian, have only five feet; the first is commonly a spondee, and sometimes a choree, the second a dactyl, and the three last are chorees or trochees, as

*Vitām | quā fācī | ūnt bē | ātī | ūrēm.* MARTIAL.

Catullus, who excelled in this kind of verse, would be a proper model to recommend, had he not introduced into his poems several things repugnant to decency and modesty; we shall therefore quote only the following epigram as a specimen of his elegant simplicity.

*Jām vēr | ēgēlī | dōs rē | fērs tē pōrēs,  
Jām cē | lī fūrōr | āquī | nōctī | ālīs,  
Jūcūn | dīs zēphī | rī tē | pēscīt | āurīs.*

*Linquntur Pbrigii Catulle campi*

*Niceāque ager uber æstuosæ*

*Ad claras Asiae volemus urbes.*

*Jam mens prætrepidans avet vagari,*

*Jam Læti studio pedes vigescunt.*

*O dulces*

*O dulces comitum valete cætus  
Longè quos simul à domo profectos  
Diversæ variæ viæ reportant, &c.*

Hendecasyllables having no cæsura are very beautiful, as

*ēlēc | tīfīmā | pēfī | mī pō | ē:ā  
Scriptā, &c.*

### OF SAPHIC VERSE.

The Saphic verse derives its name from Sapho, a Poet of Lesbos, who invented it, or at least brought it to perfection. This verse has five feet like the phaleuchian, but disposed in a different manner; the first is a choree or trochee, the second a spondee, the third a dactyl, the two last chorees or trochees.

*Pīn dă | rūm quīs | quīs stūdēt | āmū. | lārī,  
Jūle, | cērā | iīs öpē | Dādā | lēā  
Nīti | tūr pēn | nīs, vītrē | ō dă | tūrūs  
Nōminā Pōntō,                    HOR. Od. 1. L. 4.*

We may observe in a strophe of this ode two saphic verses of twelve syllables, because the last forms an elision with the first word of the following verse which begins with a vowel.

*Flebī lī spōn | sē jūvē | nēm vē | rāptūm  
Plōrät | ēt vī | rēs ānī | mūmquē | mōrēs | que  
Aūrē os ē | dūcīt īn | āstrā nīgrō | que  
inviđēt | örcō.*

We find in Horace saphic verses which end with the first syllable of a word, the remaining syllables of which are thrown back to the next verse, as

*Lābī | tūr rī | pā Jōvē | nōn prō | bānte ū-  
xōriūs | āmnīs.*

*Grōspbē | nōn gēm | mis nēquē | pūrpū | rā vē-  
nālē nēc | āuroō.*

Some poets put a choree in the second foot instead of a spondee, as

*Seū Sā | cās sā | gīttīfē | -rōsque | Pērsās.*

We observed, that saphic verse is like the phaleuchian, by making a few transpositions for example, if in the following saphic of Horace,

*Nōn ē | gēt Māu | rī jācū | līs nēc | ārcū.*

we place *eget* after *Jaculis*, we shall have a phaleuchian

*Nōn Māu | rī Jācū | līs ē | gēt nēc | ārcū.*

In like manner of the following phaleuchian of Martial,

*Nȳmpbā | rūm pātēr | āmnī | ūmqūe Rhēnē.*

you may make a saphic by transposing the word *Rhene* and placing it in the beginning of the verse, as

*Rhēnē | nȳmpbā | rūm pātēr | āmnī | ūmqūe.*

## OF ALCHAIC VERSE.

Alchaic verse is so called from the inventor, Alceus, a Poet of Lesbos. It consists of twelve syllables and can be divided into hemisticks, the first, consisting of two iambus's and a long syllable, the second of two dactyls, as

*Ödī | prōfā | nūm | vūlgūs ēt | arceō ;  
Fāvē | tē lin | guīs | cārminā | nōn priūs :*

The Poet, after two alchaics, always introduces as the third verse, a diameter iambic which has one redundant syllable, as

*Audi | tā, mū | sārūm | sācēr | dos,*

and for the fourth a small alchaic, so called because it has only ten syllables, and four feet, viz. two dactyls and two chorees, as

*Vīrgīnī | būs, pūrē | rīsque | cāntō.      Od. I. L. 3.*

It must be observed that Horace more commonly begins an alchaic verse by a spondee, than by an iambus, as

*ēt tē | sōnān | tēm | plēniūs | aurēō  
Alcē | ē plēc | trō, &c.*

## OF ARCHILOCHIAN VERSE.

Altho' we have already made mention of archilochian verses, which form part of an hexameter, grammarians admit two kinds different from the former, which they call heptameter archilochians, and trimeter iambic defective archilochians.

The archilochian called heptameter from its consisting of seven feet, is composed of the four first of an hexameter, the fourth being always a dactyl, the three last are chorees, as

*Pallidā|mōrs ā|quō pūl|sāt pēdē|pāupē|rūm tā|bērnās.*

The trimeter iambic defective archilochian has only five feet and a half, because it wants a syllable, as

*Rēgūm | quē tūr | rēs ō | bēā | tē Sēx | ti.*

This verse may be divided into two hemisticks, the first will consist of three chorees, as

*Rēgūm | quē tūr | rēs | ē bē | atē | sēxtī.*

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## PART THE SECOND.

*Of the Union of different Kinds of Verse in the  
Odes of Horace.*

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THE Ode is so called from ὁδη, a song or poem which is sung. Odes are commonly divided into stanzas or strophes. The first of these words is derived from the Latin *stare*, to rest, because every stanza ought to form a complete sense, which is not always the case in Horace, nor in the other lyric poets, wherefore the strophe is better suited to the ode.

The word strophe is derived from the Greek στρέφω, *verto*, because when the strophe is finished, the Poet turns to the same kind of verse by which he began, whether the sense be complete or not. All Odes are not divided into strophes : those are so, whose verses are of different kinds ; therefore Grammarians distinguish them one from the other, not only by the number of verses which they contain,

tain, but also by the different kinds of verses, which the Poet introduces into his composition.

Every strophe consists usually of two, three or four verses. Catullus is the only Poet who has introduced five. The Greeks gave particular names to these different kinds of strophes. They give the title *monocolon* to such Odes or Poems as are not divided into strophes, and whose verses are all of the same measure. As in the following examples,

*Mecænas, atavis edite regibus.* Od. 1. L. 1.

*Nullam, Vare, sacrâ vite priùs severis arborem.* Od. 16. L. 1,

*Exegi monumentum ære perennius.* Od. 24. L. 3,

The same may be observed of several others of the like kind,

The word *Monocolon* is derived from *μένον*, one or single, and *χῶλον*, member, foot, measure.

Odes, whose strophes consist of two verses of different measures, are called *dicolon distrophon*.

Those whose strophes consist of three verses and two different measures, *dicolon tristrophon*.

Those whose strophes consist of four verses and different measures, *dicolon tetrastrophon*.

Those whose strophes consist of three verses and three different measures, *tricolon tristrophon*.

In fine, those whose strophes consist of four verses and three different measures, are called *tricolon tetrastrophon*.

We observe, in the Odes of Horace, nine kinds of strophes with two verses of different measures; the first is an hexameter, and a little archilochian composed of two dactyls and one long syllable, as

*Quis scit an adjiciant hodiernæ crastina summæ  
Temporā | Di sūpē | rī !*

The second consists of an hexameter and a great archilochian composed of the four first feet of an hexameter, as

*Occidit & Pelopis genitor conviva Deorum  
Tīthō | nūs quē rē | mōtūs īn | āurās.*

The third consists of an hexameter, and an iambic diameter of four feet, the first of which is a spondee, the second an iambus, the third a spondee or an iambus, as

*Mollis inertia cur tandem diffuderit imis  
Oblī | viō | nēm sēn | sibūs ?*

*Pocula Lethæos ut si ducentia somnos  
Ārēn | tē fāu | cē trā | xērīm.*

The

The fourth consists of an hexameter and an iambic trimeter, whose six feet are all iambus's, as

*Altera jam teritur bellis civilibus ætas,*  
*Sūis | ēt īp | sā Rō | mā vī | rībēs | rūt.* Od. 11. L. 5.

The fifth kind consists of an iambic trimeter, or of six feet; and an iambic dimeter, or of four feet, as

*Pärēn | tīs ū | līm sī quīs | īmpīā | mānū*  
*Sēnī | lē gūt | tūr frē | gērīt.* Od. 3. L. 5.

The sixth kind is composed of a defective dimeter iambus, which wants a syllable in the first foot, and a defective trimeter iambus, which wants a syllable in the last foot, as

.... *Nōn | ēbūr, | nēque āu | rēūm*  
*Mēā | rēnī | dēt īn | dōmō | lācū | nar.* Od. 15. L. 2.

The seventh is composed of a gliconian verse and an asclepiad, as

*Aūdāx | Jāpē | tī gēnūs*  
*īgnēm | frāudē mā | lā | gēntibūs | īntūlīt.*

The eighth consists of an archilochian heptameter or verse of seven feet, the four first of which are those of an hexameter, and the three last are chorees or trochees, and a defective trimeter archilochian

lochian iambus, which wants a syllable in the end, as

*Vitæ summā brē | vīs spēm | nōs vētāt | inchojārē | lōngām,  
Jām tē | prēmēt | nōx fā | būlāe | quē mā | nēs.*

The ninth kind consists of two choriambus's, a small and a great one. The small one has two feet, which are a choriambus and a bacchic; the great one has five feet, the first being a choree, the second a spondee, the third and fourth choriambus's, and the fifth a bacchic, as

*Lydīā, dic, | pēr omnēs  
Tē Dē | osō | rō, Sybārīn | cūr propērēs | āmāndō  
Pērdērē? &c. Od. 7. L. 1.*

### O B S E R V A T I O N.

Some moderns have thought proper to divide the above Ode into strophes of three small choriambic verses, the first and third of which consist of seven syllables, and the second of eight; the latter is composed of three feet, a choree, a spondee, and a choriambus; the other two consist of two feet, viz. a choriambus and a bacchic, as

*Lydīā, dīc, | pēr omnēs  
Tē Dē | osō | rō Sybārīn,  
Cūr propērēs | āmāndō  
Pērdērē? &c.*

Of

*Of the Odes, whose Strophes consist of four Verses, and two different Measures, called Dicolon Tetrastrophon.*

There are two kinds of them in Horace. The first is of that sort, whose strophes consist of three asclepiads and one gliconian, as

Ascl. *Quis dē | sīdērī | ō | sīt pūdōr | aut mōdūs*  
 Ascl. *Tām cā | rī cāpī | tīs? | Prēcīpē | lūgūbrēs*  
 Ascl. *Cāntūs, Mēlpōmēnē, | cūi līquī | dām pātēr*  
 Glycon. *Vōcēm | cūm cīthā | rā dēdīt.* O l.20.L.1.

The second is of that sort whose strophes consist of three saphics and one glyconian, as

Saph. *Nūllūs | ārgēn | tō cōlōr | ēst, ā | vārīs*  
 Saph. *Ābdī | tāē tēr | rīs īnī | mīcē | lāmnāē,*  
 Saph. *Crīspē | Sāllūs | tī, nīsī | tēmpē | rātō*  
 Adon. *Splēndēāt ūsū. . . Od. 2. L. 2.*

*Of the Odes, whose Strophes consist of three different Measures, called Tricolon Tristrophon.*

We find in Horace but one ode of that kind, whose strophes consist of three different verses. The first is a trimeter iambus, or of six feet, the second is a small archilochian of two feet and one long syllable, the third is a dimeter iambus, or of four feet, as

*Pēttī | nābīl | mē sī | cūt ān | tēā | jūvāt.*

*Scribērē | vērīscūlos*

*Āmō | rē pēr | cūlsūm | grāvī.*

Of the Odes, whose Strophes consisting of four Verses of three different Measures, are called Tricolon Tetrasphond.

Horace has composed some of two different kinds, the strophes of the first sort consist of two asclepiads, a pherecratian, and a glyconian, as

Ascl. *Ō fōns | blandūſī | ē, | splēndidī | ōr uītrū,*

Ascl. *Dūlcī | dīgnē mē | rō, | nōn sīnē | flōribūs,*

Phere. *Crās dō | nāberīs | hēdō,*

Glyc. *Cūi frōns | tūrgidā | cōrnibūs.* Od. 9 L. 3.

The second is of that kind, whose strophes consist of two alchaics and a dimeter iambus, with a long syllable at the end, that is to say, four feet and a half, and a small archilochian, as

Alca. *Dēlīc | tā mā | jō | rum īmmērī | tūs lūēs,*

Alca. *Rōmā | nē, dō | nēc | tēmplā rē | fēcērīs,*

Dimet. *Ādēs | quē lā | bēntēs | Dēō | rūm,*

Arch. *Fēdā nī|grō sīmū|lāchrā|fūmō.* Od. 6. L. 3.

We ought to look upon a proper mixture of the above verses as the most beautiful and perfect, because Horace has composed a greater number of Odes in that measure than in any other.

### OF EPODES.

The word epode signifies the conclusion of a Poem. As, in the Odes, what the Greeks called the epode

epode comprised the whole poem, and concluded it; in like manner they gave the title of epode to a small verse, which being placed after a long one, concluded the period, and finished the sense which was suspended in the former verse. Hence the fifth book of the Odes of Horace, is called the Book of Epodes, because every long verse is followed by a short one, which completes the sense, as.

*Beatus ille qui procul negotiis,  
Ut prisca gens mortalium, &c.*

F I N I S.

